

A PROCESS-BASED APPROACH TO TEACHING WRITTEN
ENGLISH TO FIRST-YEAR UNIVERSITY STUDENTS
IN LEBANON: AN EXPLORATORY STUDY

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DISTORTED PAGES IN ORIGINAL

Declaration

This thesis is my own work and composition

Hisham A. Ali

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*In memory of my Father
and
Love of my Mother*

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ABSTRACT

This thesis reports the results of an investigation into the effects of an experiment in the teaching of written composition in English as a foreign language based on the findings of so-called 'process-related' research over the last 17 years in both mother tongue and foreign language contexts.

The experiment was conducted at Beirut University College during the 1986-1987 Fall semester, with 52 first-year students controlled for age, sex, and initial English language writing ability as evidenced through a pre-test. The experiment continued for 70 periods of instruction over 14 weeks, five periods per week.

Pre- and post-tests were graded by the same judges (native-speaking teachers of English as a foreign/second language or students of applied linguistics). The results revealed that the performance of the subjects in the experimental (process) group was significantly better than that of the subjects in the control (product) group.

It is hypothesized that the superior performance of the experimental group may be attributed (at least in part) to the following components of the 'process approach':

- (1) writing as a meaning-creating activity, i.e. learners see their writing as a way of expressing their own ideas and opinions;
- (2) reading for writing, i.e. learners extract and assimilate the meanings derived from what they read and use that as an input to their own writing;
- (3) speaking for writing, i.e. learners negotiate their own and the extracted meanings with the peer group and with the teacher; and
- (4) multi-drafting, i.e. drafting followed by revision on the basis of pointed feedback from the teacher and self-reflection.

The thesis concludes that a writing instruction programme characterized, inter alia, by the above features will be more successful than conventional 'product-based' writing pedagogy. The thesis also suggests directions for further research into the individual contribution of the above components.

Chapter One

THE LANGUAGE SITUATION IN LEBANON: AN OVERVIEW

1.0 INTRODUCTION

The learning of a second language in Lebanon, like the learning of the mother tongue, Arabic, begins, literally, on the first day a learner joins his/her school, usually at the age of four. The second language is either English or French, and the decision to choose either language is solely left to the parents to make. If, however, English is chosen, then French may (or may not) be introduced at the end of the primary level as a third language, and vice versa. The second language chosen is taught as a school subject on the one hand, and is the medium of instruction in the mathematics and science classrooms on the other. This dual role played by the second language - as a school subject and as a language of instruction - begins as early as the primary level and continues in higher education. As a result of this role, students' success or failure at the different levels of learning has, by and large, been guided by their ability to master the second language.

1.1 ENGLISH WITHIN THE EDUCATION SYSTEM

A complete period of schooling lasts for fourteen years: two kindergarten, five primary, four intermediate, and three secondary, culminating in the Baccalaureate Two examination. Only students who pass the Baccalaureate Two examination go on to higher education. Generally speaking, English plays the same role in higher education as in school education - that is, it is taught as a subject and is the medium of instruction in the sciences and mathematics. It remains necessary, however, to point out that despite the place English occupies in the education system in Lebanon, its use is, to a large extent, limited to the classroom context. English, that is, is not used by its learners as a means of communication outside the boundaries of the school or college. Arabic is the language of communication nationwide. Therefore, the reference made to English as a second language in this study is intended to distinguish it from the first language, Arabic, and the third language, French.

Because the purpose of our study is to investigate the teaching of writing to first-year university students, we will not describe the syllabuses of English at the various school levels in detail. It might, however, be useful to describe the kind of writing expected from learners at every school level, as this will indicate the kind of training a highschool leaver usually undergoes

before entering higher education.

1.1.1 English at the school level

English, at the primary level, is taught as a subject for six forty-minute periods per week. There is strong emphasis on formal grammar in the English classroom, and teachers and pupils spend a great deal of the time working on the 'elements' of the complete English sentence. The underlying assumption of such practice is that by learning about the components of the complete sentence, learners will be able to produce similar grammatical sentences in their own writing. It is also assumed that once this is achieved, learners will similarly be able to transfer this knowledge to write correctly for subjects such as mathematics and sciences. The writing expected from pupils by the end of the primary level is to 'use the following words in complete and meaningful sentences' (English Curriculum, Ministry of Education, 1971).

At the intermediate level, English continues to be taught as a school subject for six fifty-minute periods per week. It is also the medium of instruction in the sciences and mathematics. At this level, the focus is still on the teaching of grammar and the grammatical sentences. A very popular textbook used in a great number of schools at this level is L.G. Alexander's Practice And Progress, in which grammatical structures are manipulated in a number of reading passages, followed

by exercises which, again, are intended to reinforce the language structures taught. A further reinforcement of these structures is realized through intensive grammatical drilling. The writing expected from learners at the end of this level is, (1) to change 'simple sentences into compound and complex sentences', (2) to answer reading comprehension questions in 'complete and grammatical sentences', and (3) to write 'a few sentences about what you see in the picture' (English Curriculum, Ministry of Education, 1971).

At the secondary level, students, assumed to have mastered the grammar of sentences, are introduced to English literature for seven fifty-minute periods per week. The syllabus of the first secondary year includes the definition and description of the various literary types in prose and in verse. This includes the essay, the short story and the novel in prose; and the lyric, the sonnet, the narrative poem, the dramatic monologue and the play in verse. Students are also expected to read selections which illustrate the different literary types. So, they read and analyze the lyrics of Ben Jonson and the Cavaliers, the sonnets of Shakespeare and Milton, the narratives of Coleridge, the monologues of Tennyson, and a Shakespearean play. They also read six modern essays, six modern short stories, and at least one novel. The syllabus of the second year introduces new selections of the different literary forms in a

chronological order, beginning with the sixteenth century, seventeenth century, up to the twentieth century. Here, also, students learn about the political, social, and economic conditions which prevailed in Britain during each era. They, for example, learn about Queen Elizabeth I, the Spanish Armada, the Civil War, the Great Fire of London, King Henry VIII and his marriages, the establishment of the Church of England, the Industrial Revolution, the Romantic Movement, and so on. Students, trained to produce at the sentence level, are now trained and expected to write unified and coherent literary essays. Such a requirement puts students face to face with a very demanding task. The implications of such practices, however, emerge more at higher education where the writing demands are more rigorous. The following section 1.1.2 describes briefly the language situation in higher education.

1.1.2 English in higher education

The description of the language situation in higher education such as colleges, universities, and other post-secondary institutions will be limited to one particular private institution, Beirut University College - a twin sister of the American University of Beirut - where the researcher has taught writing courses between 1980 and 1985.

In order for high-school leavers to join Beirut

University College (hereafter BUC), they have to pass either the English Entrance Examination (set by the American University for its applicants), or the TOEFL examination. However, students who score below 550 in either examination are allowed to register in the Intensive English Program of the College - a program designed by the College to prepare students whose English is poor to cope with the language demands expected from Freshmen at the College. There are three Intensive English courses in the program: Intensive English I, Intensive English II, and Intensive English III, the duration of each is one semester. Students who score between 200 and 300 in their TOEFL examination are required to pass the three intensive courses; those who score between 300 and 400 are required to pass Intensive II and III; and those who score between 400 and 500 are only required to pass Intensive III in order to matriculate as regular students in the College. That is, unless students in the Intensive English Program satisfactorily pass the required English courses, they cannot become regular students in the College.

BUC offers four writing courses, each of which is a prerequisite to other major and/or elective courses. The emphasis in all the writing courses is strictly on grammatical accuracy. At the beginning of each semester, for example, students are informed, in oral and written forms, that a failing grade is given to any piece of

writing with six 'major' language errors. Students, for this reason, are provided with an error checklist which identifies what constitutes major and minor errors. Major errors, for example, include punctuation, subject-verb agreement, tense shifts, run-on sentences and fragments, word order, and awkward structures, i.e. sentences which make no grammatical sense. Minor errors, on the other hand, include spelling mistakes, misused prepositions, misplaced articles, capitalization, wrong word forms (such as using the wrong past participle form of a verb, a wrong synonym, or a wrong derivation), and others. The attitude towards errors and grammatical accuracy has had its effect on writing instruction as well as classroom practices.

The writing syllabus is, by and large, a set of textbooks (mostly American-written textbooks designed for freshmen in the United States) intended to serve a number of inter-related purposes. Firstly, the textbooks demonstrate the traditional modes of discourse: exposition, narration, and argumentation. Secondly, they provide students with instances of good prose to analyze and imitate. Thirdly, they are suitable sources for the initiation of topics for students to write about. And finally, they provide students with a number of how-to-do-it writing steps which, it is presumed, may guide students to produce pieces of writing similar to those presented in the textbooks.

The writing task usually follows a reading assignment which is meant to demonstrate a particular mode of rhetorical organization. The teacher assigns a topic, supervises the writing operation, collects the compositions, corrects and grades them, and returns them to the students. During the writing session, students are not allowed to talk to each other or to consult any source of information, such as the reading text, the classroom notes, or notes prepared outside the classroom. The teacher, however, may (or may not) answer specific questions which individual students may raise.

In evaluating the written work, the teacher points out the language errors and assigns a grade accordingly. As indicated earlier, grammatical errors are penalized so that any work with six major ones (two minor errors make one major error) could lead to a failing grade. The teacher, furthermore, may allow border-line students to re-write their unsuccessful first drafts, instructing them clearly and strictly that they, the students, are only allowed to correct language errors, without changing content or organization of ideas. As a consequence, students, well aware of their teachers' expectations, make every effort to produce grammatically correct sentences with little regard, in many cases, to cohesiveness between sentences or to the overall coherence of the composed text. Moreover, students do not seem to

have succeeded in avoiding grammatical and structural errors even at the sentence level. And teachers, observing the language inadequacies in the students' written products, resort to more emphasis on formal instruction in grammar, and so on.

The writing situation can be summarized as follows: despite the attempts and treatments sought to 'purify' the written product of college freshmen, teachers have always noticed that, even when the 'best cure' is thought to have been applied, something wrong somewhere interferes and prevents the solving of the recurring writing problems. As a result, at the beginning and end of every semester, teachers of writing gather to seek new inspiration to resolve the writing mystery.

In our review of the literature (Chapter Two), we attempt to explore the recent writing research findings, with particular emphasis on what has been commonly referred to as PROCESS approaches to writing and the teaching of writing.

Chapter Two

REVIEW OF THE LITERATURE

2.0 INTRODUCTION

This survey aims at exploring research carried out on teaching essay writing to adult learners of English as a second/foreign language. In attempting to do so, however, the researcher does not draw a line between findings in research on first language learners (hereafter L1 learners) and second language learners (hereafter L2 learners). The reason is that research on writing has revealed that there are a number of composing problems which act independent of linguistic competence of writers and which 'are shared by both native and non-native speakers of English' (Jacobs, 1982:10). Furthermore, Zamel (1983), in describing the composing process of L2 learners, has observed that both L2 learners and 'their native language counterparts experience writing as a process of creating meaning' (Zamel, 1983:167). And in their study of the academic writing of Chinese students, Mohan and Au-Yeung Lo (1985) have suggested that although native-speakers of English are competent speakers, 'they are not necessarily competent writers'; they, like L2 students, 'have difficulties

with organization in writing' (Mohan and Au-Yeung Lo, 1985:528).

Research on writing, in first as well as second language contexts, reveals a shift in emphasis from concern with the written product to concern with the writing process through which a product is created. The rationale behind this is that the written product is the end result, the outcome of a complex process or set of processes. It therefore follows that to achieve an appropriate product, care should be given to the process or processes which lead to its creation.

The shift in interest from product to process is evident in the literature on writing and its teaching. Researchers make mention of 'product-based models' (Flower and Hayes, 1980), and of 'process-oriented models' (Taylor, 1981; Zamel, 1982b; Raimes, 1983). This being the case, the topic under study can be viewed and described under two headings: the product-based model and the process-oriented model. This will be the concern of the following paragraphs.

2.1 THE PRODUCT-BASED MODEL OF WRITING

To begin with, the product-based model derives its name from teaching practices which view writing as a finished product, without consideration as to the writing processes which brought about such product. Mina Shaughnessy (1977) refers to this common practice when she observes that

'English teachers have been trained to look for and at the end product ... without questioning the writer's way of composing it' (Shaughnessy, 1977:81). A similar observation is made by Flower and Hayes (1980) who argue that product-based models 'have little to say about the act of writing itself because they are based not on a study of the process of writing, but on the product' (Flower and Hayes, 1980:32).

A product-based model views writing as a series of separate, independent stages. These stages are commonly referred to as the Planning, Writing and Editing stages. The students are usually assigned a topic with which they are very familiar, or a topic based on what they have read and discussed thoroughly in class. They gather as much information as they can about the topic before they attempt to write anything on paper. Following the gathering of information, a writer works out a plan or an outline in which information is sequenced in some sort of order. Taylor (1981) refers to this stage of the writing act as 'a fairly common practice ... wherein students are taught to outline their essays before they actually write' (Taylor, 1981:5).

Planning ahead or outlining has been a very common practice in the writing classroom. Britton et al. (1975), referring to planning as the 'kind of help commonly offered to children at school', describe this stage as one in which 'concentration is directed towards the

marshalling of significant data, logical ordering, precision, exclusion of the irrelevant ... and, very often, the exclusion of the writer's individuality from what he writes' (Britton et al., 1975:27). Britton et al. have also observed that when learners fail to draw an appropriate outline, 'the plan may be provided (by the teacher) - the data supplied readily to hand, the attention sharply focused on the exact demands to be met' (Britton et al., 1975:27). The underlying assumption behind the planning practice is that 'writing is a one-way process of recording, on paper, ideas which are already well thought out and carefully organized' (Taylor, 1981:5).

The Write stage, which naturally follows once an outline is worked out, is seen as the act of translating the different items of the designed plan into words and sentences. As such, the Write stage, given a well-organized plan and a detailed outline, seems to suggest that this stage is, in fact, a comfortable and easy stage. For having good ideas, it could be argued, necessarily leads to good prose. In translating the outline into a written text, it should be noted, the writer follows a linear sequence, moving, as it were, in a one-way direction from one point to another. This act of adding up sentences goes on until the last item in the outline is thought to be covered. The writer, making sure that his written text, the product, has covered the

main as well as subordinate ideas of the outline, may then move to the final stage, the Editing stage.

The Editing stage, seen as an independent and separate stage from the two preceding stages, is one during which a writer is expected to edit his written text, to 'clean up' his product, by correcting, where possible, as many language errors as possible. This stage, Britton et al. (1975) describe as 'putting the finishing touches to any piece of writing' (Britton et al., 1975:47). Once the product receives the last touches, the act of writing comes to an end.

It however remains relevant to ask one question: What constitutes, according to the product-based view, a good or a poor product? Grammatical accuracy and well-formed sentences have, by and large, been the main criteria to decide who the good and who the poor student writers are. As a consequence, remedy to writing problems has been sought in view of the language weaknesses displayed in the product.

Product-based models, as described above, have dominated the writing classroom for a long time. (The influence of these models on the teaching of writing will be discussed in detail later in section 2.3.1.) Recently, however, research into the nature of the writing act has put to question the validity of the assumptions made by these models. The following paragraph will attempt to shed some light on the findings on the nature of the

writing process - findings which, in turn, reveal the limitations of product-based models.

2.2 THE NATURE OF THE WRITING PROCESS

It has been mentioned earlier that product-based models have limited their research to the written product rather than to the process or processes which create it. This practice has been criticized on the basis that in order to teach writing, we need to learn about how we write. Rollo Lyman (1929) has criticized research which looks only at the finished product of writers because it ignores 'the manifold intangible processes of the mind by which those products were attained' (quoted in Petty, 1978:76). Hairston (1982) has summed up the need to learn about the writing processes in order to help students write better. She writes:

'We cannot teach students to write by looking only at what they have written. We must also understand how that product came into being ... We have to try to understand what goes on during the act of writing ... if we want to affect the outcome. We have to do the hard thing, examine the intangible process, rather than the easy thing, evaluate the tangible product.'

(Hairston, 1982:84)

A number of researchers have in fact realized the potential importance of understanding the nature of the composing process for the teaching of writing. Among these are Britton et al. (1975), Emig (1971), Murray (1968), Flower and Hayes (1980), and others.

Janet Emig's (1971) classic study has represented one of the pioneering attempts to investigate what writers do while they compose. Emig invited her high-school students in Chicago to 'think aloud' while they were writing. She videotaped and recorded her subjects during the whole writing sessions. By thinking aloud, the students 'externalize their process of writing'; they tell 'the recorder' whatever goes on in their minds during composing. In addition to that, Emig interviewed her subjects and listened to their comments on whatever they showed on the video screen or said on the tape recorder during the act of writing.

The following extract is an example from Lynn, a twelfth grader in Emig's study. (The words in capital letters indicate the words the students wrote down. The repetitions refer to what the subject spoke rather than to what she wrote down on paper):

'HE DANCES IN FRONT
HE DANCES
HE DANCES IN FRONT OF THE LIVING ROOM
HE DANCES (sixteen-second pause)
HE DANCES WITH AN EXPRESSION OF UTTER BLISS ON
HIS FACE? I could say 'smack in the middle of the'
(3 second pause)
HE DANCES WITH AN EXPRESSION OF UTTER BLISS ON HIS
FACE DIRECTLY IN THE PATH OF ANYONE - Yes, this is
going to be good - ENTERING THE FRONT DOOR...
Now I think I can put something else in that sentence
about 'He dances' (re-reads silently)
I might make it, 'He dances with an expression of
utter bliss on his face, his arms held open in
greeting, directly in the path of, et cetera'

(Emig, 1971:58)

What the above extract actually does is take us into the

learner's 'black box' to learn about what actually happens there during the act of writing. This 'invasion' to the writer's unknown territory has proved of 'exceptional interest' (Britton et al., 1975:36). Britton et al. (1975), supervising a research on the development of writing abilities of eleven to eighteen year old British learners and attempting to explain the writing process, have noted that

'... direct observation can tell us very little about what is happening [in the writer's head] ... however, Emig's method of asking students to externalize their own processes provides useful evidence ... and [leads to] insight into some aspects of the field that we had not been able to investigate.'

(Britton et al., 1975:20)

Emig's (1971) study has revealed, contrary to current belief, the non-linear nature of writing on the one hand, and the inadequacy of the plan-write-edit model on the other. Referring to extracts from her study, Emig argues that writing 'does not occur as a left-to-right, solid, uninterrupted activity with an even pace ... there are recursive, as well as anticipatory, features' (Emig, 1971:84). Emig goes on to argue that by describing writing as a series of separate stages, teachers seem to 'underconceptualize and oversimplify the process of composing' (Emig, 1971:98).

Further research carried out on the process of writing has shed more light on the nature of writing, and has consequently put to question a number of product-oriented

practices. Jacobs et al. (1983), observing writers in action, have described the writing process as a 'cyclical process during which writers move back and forth on a continuum, discovering, analyzing and synthesizing ideas' (Jacobs et al., 1983:28). Zamel (1985) argues that although the written product does appear in lines, 'the process that produces it is not linear at all' (Zamel, 1985:229). Sommers (1980), describing the creation of a written text, suggests that 'the whole writing both proceeds and grows out of an examination of the parts ... writing appears to be more like a seed than a line' (Sommers, 1980:386). Raimes (1985), trying to identify the 'pattern' that characterizes the writing process of her student writers, has observed 'something like this: create text-read-create text-read-edit-read-create text-read ..., and so on' (Raimes, 1985:248). The pattern Raimes identifies supports the claim that the writing process is recursive and not linear.

Entailed in the above description of the recursive nature of the writing process is a criticism to the sequential stages of the product-based model. In other words, when writing is non-linear, then the plan-write-edit model is discredited. Flower and Hayes (1980), observing the composing process of student writers 'from the inside', could not find support to the 'tidy sequencing of stages' as described by the product-based

model. Instead, they have noticed that 'the tasks of planning, retrieving information, creating new ideas and producing and revising language all interact with one another' (Flower and Hayes, 1980:32). Taylor (1981), similarly, has expressed his doubts about claims that 'writing is simply a process of filling in a prepared outline.' He rather argues that the act of writing itself is 'a dynamic, creative process of give and take between content and written form' (Taylor, 1981:6). Britton et al. (1975), evaluating the writing practices in British classrooms, write, 'one wonders to what extent those who give this advice about working to a plan, structuring, concentration on clear thinking - actually follow it in their own writing' (Britton et al., 1975:38).

Mention has been made earlier that according to the product-based model, the Write stage, during which the production of the written text occurs, is characterized by ease and simplicity since writers possess the information and the plan to follow. Experienced teachers, however, would agree that such a claim is oversimplified. Experience rather reveals that student writers do not follow a smooth and easy path while writing. They 'chew their pencils, they shuffle their feet, they sigh, groan and stretch .. they write a sentence, read back over it, cross out a word and substitute another' (Raimes, 1985: 258). They do not simply write a sentence or more, then

relax, write another sentence and relax, and so on. Writers are seen struggling all the way through. They are more 'on a full-time cognitive overload' (Flower and Hayes, 1980:33). In fact, 'the moment when one takes up a pen and begins to write stands at the point of intersection of a number of mental and physical activities. Some of these ... obviously begin and end with the act of writing itself' (Britton et al., 1975: 21). Writing, therefore, is far more complex than it has been thought, for the 'growing text makes large demands on the writer's time and attention during composing' (Flower and Hayes, 1981:371). Even when a writer 'draws on the language of a book or the teacher's notes', he is, during the act of writing, 'SELECTING from what he knows and thinks ... and embodying that knowledge and thought in words which HE produces' (Britton et al., 1975:23). Flower and Hayes (1980) refer to the act of writing 'as a dynamic process ... the act of dealing with an excessive number of simultaneous demands or constraints' (Flower and Hayes, 1980:33). And Bereiter et al. (1983), approaching the act of writing 'as psychologists', have observed that 'even the most rambling and ill-developed student essay seems, on analysis, to have required the juggling of large amounts of information and the orchestration of a large number of skills' (Bereiter et al., 1983:20).

What follows the Write stage in the product-based

model is, in many cases, very little. If anything is done, it is almost always limited to correcting a few surface errors such as spelling mistakes, subject-verb agreement and the like. Emig (1971), referring to this practice and criticizing it, writes that 'revision is lost, not only because it is too narrowly defined but because ... no time is provided for any major reformulation or reconceptualization' (Emig, 1971:99).

Donald Murray (1978), criticizing those who confuse 'rewriting, proof-reading or manuscript preparation', argues that 'writing is re-writing' and that rewriting, which has traditionally been conceived as 'punishment', is 'almost always ... the most exciting, satisfying and significant part of the writing process' (Murray, 1978: 86). Murray calls this stage the revision stage and defines it as 'what the writer does after a draft is completed to understand and communicate what has begun to appear on the page ... (and) to see what has been suggested, then confirms, alters or develops it' (Murray, 1971:87). Murray distinguishes two types of revision: 'internal' revision and 'external' revision. Internal revision is intended to discover and improve the finished first draft, and writers 'read to discover where their content, form, language, and voice have led them' (Murray, 1978:91). Content, Murray suggests, is improved during internal revision because as writers read 'they discover what they want to say by relating pieces of specific

information to other bits of [new] information' (ibid., 93). Form and structure are also improved for 'as writers bring order to chaos, the order brings the writers toward meaning' (ibid.: 93). Writers, during internal revision, 'reject words, choose new words, bring words together, switch their order around to discover what they are saying' (ibid.: 93). And finally voice, the ability to hear one's own 'point of view toward the subject, [his] authority, [his] distance from the subject, is an extremely significant form of internal revision' (ibid.: 94). External revision, on the other hand, 'is editing and proofreading ... [where] writers pay attention to form and language, mechanics and style ... they read as outsiders ... concerned with exterior appearance' (Murray, 1978:91).

Rewriting or revision as an essential part of the writing process, rather than as a stage that follows the completion of a draft, is also suggested in the work of other researchers. Sommers (1980) argues that it has been due to 'these linear conceptions of the writing process' that revision is being viewed as a stage 'temporally distinct from the pre-writing and writing stages of the process' (Sommers, 1980:378). Observing experienced writers such as journalists, editors, and academics from different disciplines, Sommers arrives at defining rewriting as 'a sequence of changes in a composition - changes which are initiated by cues and occur continually

throughout the writing of a work' (Sommers, 1980:380). Her experienced subjects continually 're-view' their texts by looking at these texts with the eyes of an imagined reader 'whose existence and whose expectations influence their revision processes' (ibid: 385). The experienced writers observed by Sommers 'seek to discover (to create) meaning' through rewriting. And at any moment during the writing process, texts are read and re-read and 'details are added, dropped, substituted or reordered' (Sommers, 1980:385).

Like the writing process itself, rewriting or revision is a recursive process which recurs at any moment during writing. Bridwell (1980), analyzing the revising processes of twelfth grade students, has observed that substantial revisions occurred 'during the in-process (i.e. Write) stage', and that her subjects 'were more inclined to alter what they had written as they were evolving a draft than they were when they re-read a completed draft' (Bridwell, 1980:210). Bridwell, investigating the nature and purpose behind the changes which occurred during the Write stage, has argued that these changes 'suggest that these student writers were writing to find out what they had to say and how to say it' (Bridwell, 1980:210).

The above discussion on the process of writing has, to some extent, been limited to the boundaries of the three writing stages as suggested by the product-based model. More about the nature of the composing process

will appear in the sections to follow. These sections will look at, describe, and discuss the teaching of writing as viewed by the product-based model, and as approached by the process-oriented method.

2.3 THE TEACHING OF WRITING

The teaching of writing has for long been mainly concerned with the final written product - a product in which focus is on aspects of usage and correct form. The emphasis on an error-free product has, on the one hand 'influenced classroom practices', and on the other led teachers to 'adopt methods and materials they assumed would positively influence their students' [correct] writing' (Zamel, 1982:196). Product-oriented practices, however, have been challenged by recent research on the composing process (as discussed above). As a result, researchers have recommended that teachers adapt their teaching practices in view of the current findings in research on the writing process (Emig, 1971; Britton et al., 1975; Murray, 1968; Flower and Hayes, 1980; Hairston, 1982). It is worth noting that in the same way as product-based models derive from interest in finished written products, process-models approach of teaching writing derive from focus on the writing process.

In view of the above, the teaching of writing should be described under two major headings. One is the product-based teaching model; the other is the process-

oriented teaching approach. This will constitute the content of the following paragraphs.

2.3.1 The teaching of writing: the product-based model

2.3.1.1 Writing as form

As indicated earlier, the main concern of teachers of writing has been a written product free of any language errors and displaying an ability to produce well-formed, grammatically accurate sentences. Such concern is revealed in the work of Kirby and Kantor (1983) who, investigating the teaching practices in American schools, have noted that 'the teaching of writing has been dominated by a preoccupation with form' (Kirby and Kantor, 1983:87). Zamel (1976) has argued that concern with grammatical accuracy, with form and syntax, has rendered the teaching of writing 'to be synonymous with skill in usage and structure' (Zamel, 1976:69). It is no wonder then that the teaching of grammar, whether traditional, structural or transformational-generative, has been dominating the English classroom for such a long time. Flower and Hayes (1977) refer to these grammatical practices in the writing classroom as 'the same ones English academics were using in the seventeenth century' (Flower and Hayes, 1977:449).

The assumption behind the teaching of grammar in the writing classroom is clearly a product-oriented view. Teachers, trained to look at and for a series of

well-formed sentences and detecting a number of language errors, would hope that grammatical drilling would help learners 'increase their ability to create sentences that are not fragments or run-ons or incomprehensible' (Destefano, 1977:160).

The role and effectiveness of grammar exercises in the writing classroom have, however, been challenged by research on writing. This challenge goes back at least to the year 1935 when 'the Curriculum Commission of the National Council of Teachers of English reported that scientific studies had NOT shown that the study of grammar was effective in eliminating writing errors' (Haynes, 1978:82). In a similar study on the effect of the 'formal study of traditional grammar' on writing, Ingrid Storm (1960) came to the conclusion that 'a knowledge of traditional grammar has little effect' (Storm, 1960:13). In a longitudinal study over a period of two years to examine the extent to which instruction in traditional grammar could improve the written composition of young learners, Harris (1962) has concluded that 'the study of English grammatical terminology had a negligible or even a relatively harmful effect upon the correctness of children's writing' (quoted in Braddock et al., 1963:83). And in 1967, following a conference on the teaching of English at Dartmouth College in the United States, Muller 'stated that the clearest agreement was that the study of traditional grammar had no effect

(or even a harmful effect) on the improvement of written composition' (Muller, 1967:102; quoted in Haynes, 1978).

Literature on research on writing has also revealed similar criticism to both structural and transformational grammars as means to improve writing. A revealing study is the one carried out by Sherwin in 1969. Sherwin reviewed a selected number of studies 'including those by Suggs (1961), Link-Schuster (1962), Miller (1962), Bateman and Zidonis (1966), Johnson (1960), Blake (1967), Weinfield (1959), and O'Donnell (1963), as well as others' (Sherwin, 1969:156). She has come to the conclusion that formal study of either structural or transformational grammar 'is about as effective as traditional grammar in improving writing' (Sherwin, 1969:168). A longitudinal study conducted by Elley et al. (1976) 'to determine whether a study of transformational grammar had any positive effects on the growth of students' writing', had led the researchers to write 'that the transformational grammar had NO effect on growth in writing' (Elley et al., 1976:18).

It has, further, been argued that when the study of formal grammar has proved fruitless, attention shifted to what Zamel (1976:72) calls 'a still newer grammar', generative-transformational grammar. But despite claims that such study could lead to 'an increase in the number of grammatically correct sentences', further research has led to the conclusion that 'the study of grammar,

whether formal or not, has ... no or even harmful influence upon the students' writing ability' (Zamel, 1976:72-73).

It is obvious from the above discussion that the shift from one grammar to another has been done in the hope that such study could help student writers 'clean' up their written products on the one hand, and could prepare them to produce error-free stretches of sentences on the other. Obviously it is as well that such remedies totally ignore the nature of the process or processes which mix together in a variety of complex ways to create the 'desired' product.

However, teachers of writing as well as researchers, observing the recurrence of language errors in student-writers' writing and recognizing the inadequacy of the formal study of grammar, have sought solutions in practices beyond the confines of the parts of the sentence. This has led to a familiar practice which rejects transformational rules, yet involves the manipulation of transformation, namely the SENTENCE COMBINING practice. This will be dealt with independently in the following section, 2.3.1.2.

2.3.1.2 Sentence-combining and syntactic maturity

In an attempt to help learners complexify their sentences through subordination and embedment, which, it has been hoped, may reflect positively in students' writing

ability, teachers have implemented sentence-combining exercises enthusiastically. It is, in fact, evident in the literature on writing that 'sentence-combining practice has attracted a great deal of interest and prompted much research because of the positive effect it seems to have on syntactic maturity' (Zamel, 1980:81).

In her study on 'basic-writing' students, Mina Shaughnessy (1977) writes,

'The practice of consciously transforming sentences from simple to complex structures (and vice versa), of compounding the parts of sentences, of transforming independent clauses into dependent clauses, of collapsing clauses into phrases or words helps students cope with complexity in much the same way as finger exercises in piano or bar exercises in ballet enable performers to work out specific kinds of co-ordination that must be virtually habitual before the performer is free to interpret or even execute a total composition.'

(Shaughnessy, 1977:77)

Although Shaughnessy warns of the above analogy because 'the writer cannot easily isolate technique from meaning', she goes on to say that 'sentence-combining offers perhaps the closest thing to finger exercises for the inexperienced writer ... [helping him] generate complex sentences out of kernel sentences' (Shaughnessy, 1977:78). Similarly, O'Hare (1973), following Melon (1967), Miller and Nay (1967, 1968), has come to conclude that 'sentence-combining, when it is not in any way dependent on instruction in traditional or transformational grammar, enhances syntactic growth and leads to greatly improved overall writing quality' (O'Hare, 1973; quoted

in Kameen, 1978:395). Kameen (1978), quoting research that has favoured sentence-combining practice such as Crymes (1971), Combs (1975), Klassen (1978), and Daiker et al. (1978), argues that sentence-combining exercises 'encourage the students to insert and delete items of their own choice and permit them to use a wider range of structural and stylistic variants ... during the writing process' (Kameen, 1978:398). Other researchers, 'impressed with the game-like orientation of sentence-combining practice', have carried out studies the results of which 'point to the positive and significant relationship between sentence-combining practice and syntactic growth' (Zamel, 1980:81).

The studies reported above indicate how sentence-combining practice has been used as a means to enable students to produce a number of structurally complex sentences, and to lead them 'out of the shelter of the simple sentence and the compound sentence with AND and BUT' (Rivers and Temperley, 1978:302). This, in turn, implies that the product-based model views writing as synonym to a collection of grammatically well-structured sentences. This practice, however, has recently been put to question.

Haynes (1978), expressing an awareness of the research which supports sentence-combining practice, suggests that 'further research on sentence-combining is needed and that teachers should be alert for further evidence of

whether such practice results in greater syntactic fluency over a long period of time' (Haynes, 1978:84). Jacobs (1982), after observing her subjects during composing tasks, recommends that 'for a teacher to advise subordinating - or sentence-combining - would probably have little effect in the long run' (Jacobs, 1982:29). In an attempt to find out whether syntactic gains are retained over a period of time or not, Combs (1976), a proponent of sentence-combining practice, has observed that 'the retention of syntactic gains on the part of the experimental group eight weeks after sentence-combining practice ... were considerably less than they were immediately following the period of instruction' (Combs, 1976; quoted in Zamel, 1980:82). Perkins et al. (1982) have supervised a study to test the effectiveness of sentence-combining practice and concluded that 'the research hypothesis that the experimental group who received sentence-combining exercises would write better compositions ... than the control group who didn't receive sentence-combining exercises was not fully confirmed' (Perkins et al., 1982:51).

Further doubts about the effectiveness of sentence-combining practice have been expressed. Zamel (1980) argues that 'the claims made about the effect of sentence-combining practice on overall quality refer to improvement in an area of writing (i.e. syntax) that has little to do with the larger concerns of composing' (Zamel, 1980:83).

Besides, sentence-combining practice views the sentence as a self-contained unit of thought on the one hand, and the text as a collection of well-formed, and, preferably, long, complex sentences on the other. In response to both views, Shaughnessy (1977) writes that 'the mature writer is recognized not so much by the quality of his individual sentences as by his ability to relate sentences in such a way as to create a flow of sentences, a pattern of thought' (Shaughnessy, 1977:226). This awareness of moving beyond the sentence has led to a new practice in the teaching of writing: the use of 'Model Passages' or as commonly known 'Models', larger units of written discourse. This practice will be the subject matter of the following section, 2.3.1.3.

2.3.1.3. Text models and the teaching of writing

The use of Models in teaching writing is a very old practice. In the past, 'boys learned to write Latin by imitating ... Cicero or ... Seneca ... [and] English writers of the sixteenth and seventeenth centuries tried to reproduce in their vernacular the style of admired classical Latin writers' (Watson, 1982:5). This practice has been exercised generation after generation. The underlying assumption is that in order to better the written product, students need only imitate the models - instances of perfect prose. Here again the practice is product-oriented and the concern is an error-free text.

Recent research, however, has raised a number of questions.

To begin with, models, which are assumed to be representations of written discourse, 'are in fact based on grammatical manipulations ... [in which] writing seems to be synonymous with skill in usage and structure, and the assumption is that these exercises will improve the students' ability to compose' (Zamel, 1976:69). Watson (1982), distinguishing between genuine prose models as 'desirable authentic English' and artificial models as 'a collection of sentences rather than a text', has argued that in both cases 'the focus is structural manipulation ... [and] that the communicative purpose of the model is ignored and perverted' (Watson, 1982:9). Criticism to the use of models, however, has not been limited to the grammatical manipulation for which the models have been used.

Bloom (1979) describes the use of models as a 'traditional mode of teaching writing', and concludes that 'examinations of prose models ... rarely reveals the processes by which they were produced' (Bloom, 1979: 48). Taylor (1981) has argued that 'recent research designed to investigate the common pedagogical practice of teaching rhetorical patterns and organizational structure through the analysis of well-written models has raised some important questions' (Taylor, 1981:7). Zamel (1983) argues that writing is not simply analyzing and imitating models for such 'a pedagogy ... does not allow ...

writers the freedom to explore their thoughts on paper' (Zamel, 1983:167). Raimes (1983), criticizing product-based practices, argues that by giving students 'grammatical Band-Aids and doses of paragraph models ... we are teaching editing and imitating ... not composing' (Raimes, 1983:262).

The use of models in teaching writing has received further criticism from varied perspectives. Dykstra et al. (1973) argue that the model 'is the product of other people's writing, not the student's own product, and it is the product - not the process - of writing that is observed' (Dykstra et al., 1973:vii). Taylor (1981), adopting a psycholinguistic view, points out that 'recent second language acquisition research ... suggests that in terms of the actual learning process teaching writing solely by analyzing and studying models may also be questionable' (Taylor, 1981:7). Bloom (1979) warns that the teaching of models as imitation may have a counter-productive result especially with 'high anxious writers [who] are forever comparing their [poor] work with Models of Great Literature, rather than with the writing of their peers' (Bloom, 1979:52).

The discussion of models as samples of good prose to be read, analyzed, and imitated leads us to look at product-based textbooks, of which models constitute a major part. This will be the concern of the following section, 2.3.1.4.

2.3.1.4 Product-based textbooks and the teaching of writing

So far the discussion on the teaching of writing has, by and large, revealed an overwhelming dominance of what may be called a Grammar Approach, whether this grammar is explicitly presented or implicitly manipulated.

Furthermore, the writing act has been seen as simply one which requires student writers to gather information, draw an outline, translate the outline into correct sentences, and edit what has been written. However, despite the scepticism research has been raising about such practices and views, they still seem to prevail. Why, one wonders, has this been so? The answer, or part of it at least, is seen in a recent article by Jack Richards (1984) who writes,

'Some methods exist primarily in the form of materials - that is, as a TEXTBOOK [my emphasis] which embodies the principles of selection, organization, and presentation of content that the method follows, together with a set of specifications as to how the materials are to be used ... Consequently, methods that lead to TEXTS have a much higher adoption and survival rate ... Audiolingual and communicative methods are widely known for this reason; they merely require a teacher buy a text and read the teacher's manual ...'

(Richards, 1984:13-14)

The literature of research on writing provides ample evidence to Richards' statement on the one hand, and illustrates how composition textbooks have sustained a dominance of product-based approaches to the teaching of writing, on the other.

Flower and Hayes (1980), expressing their views on the complex nature of the writing process, have criticized the textbooks which present writing as an act that 'proceeds in a series of discrete stages'. They add that 'when composition texts describe writing as a sequence of tidy sequential steps, the role of the writer is like that of a cook ... advised to follow certain steps: Select a topic, limit it, gather information, write it up, and then remove errors and add commas' (Flower and Hayes, 1980:33). Similar criticism is expressed by Spack (1984) who argues that despite research which reveals the complex nature of the composing process, 'most textbooks for native English speakers and ESL students present a straightforward, mechanical view of writing' (Spack, 1984:649). Raimes (1985), observing students engaged in the act of writing, suggests that 'contrary to what many textbooks advise, writers do not follow a neat sequence of planning, writing and then revising' (Raimes, 1985:229). Taylor (1981) rejects the assumption made by many college composition texts that writing is simply a process of filling in a prepared outline' (Taylor, 1981:6). And Bloom (1979), recognizing a new trend in the approach to teaching writing, criticizes the 'how-to-do-it-books (which) ... make the process they're discussing deceptively easy - and uniform' (Bloom, 1979:48).

Further criticism to product-based textbooks is also

traced in the work of other researchers who look at these textbooks from other perspectives. Raimes (1983) argues against those 'textbooks that still divide and sequence the language into grammatical structures ... [and] stick firmly to the old tradition but ... add a component that includes new theory' (Raimes, 1983: 541-542). Hairston (1982), arguing that textbooks have been 'product-centered for the past two decades', reports that 'when Donald Stewart made an analysis of rhetoric texts ... he found that only seven out of thirty four ... showed any awareness of current research in rhetoric' (Hairston, 1982:80). In a similar study aimed at evaluating textbooks in view of research on the process of writing, Barbara Weaver (cited in Burhans, 1983) 'reviews one hundred and twenty-one handbooks ... for developmental writing and freshman composition ... [and finds] only thirty-one (26%) reflect any influence of the emerging knowledge' (Burhans, 1983:652). And when Sommers (1978) reviewed fifteen textbooks to see how editing/revising is dealt with, she reported that all these books simply recommended 'clearing prose of all its linguistic litter' (Sommers, 1978:96).

The role of textbooks, it should be noted, influences whether directly or indirectly, the selection of topics and the writing tasks, the attitudes of teachers and students toward the act of writing, the manner of evaluation of written work, and other classroom practices.

These topics will be dealt with in the following sections.

2.3.1.5 Topics for writing: a product-based view

A model in which writing is viewed simply as an act of what Taylor (1981:5) calls a 'plan-outline-write' operation, the selection of a TOPIC for students to develop becomes of little, if not in fact, of no relevance whatsoever to the writing act. However, teachers, interested in structure and form, have attempted to select topics, they thought, were easy to help students manipulate their linguistic knowledge. As to what constitutes an 'easy' topic has remained a matter of personal judgement. Raimes (1983), recognizing the creative function of writing, looks at classroom practice retrospectively and writes,

'Many of us, from the worthiest of motives, have assigned TOPICS we think will be easy enough so that our students will be able to concentrate on their ... grammar and sentence structure ... We assign these because we feel that grammar and syntax are enough of a challenge: with a familiar topic the student can wrestle with them unimpeded. But when we realize that what we are really saying there is that ideas are impediments to what we call 'good' writing, it's time to re-examine what we are doing.'

(Raimes, 1983:265)

In such a situation one wonders whether what teachers decide is an 'easy' topic, is motivating enough to the student writer to invite his serious attention and

genuine involvement. For if motivation is lacking and 'the writer has not made the task his own, he will probably turn to some linguistic "package deal": i.e. his preoccupation is with LANGUAGE' (Britton et al., 1975:54). Spack (1983), evaluating her teaching practices in the writing classroom, writes 'Until 1980 ... we asked our students to fit a topic into a rhetorical form ... and to pay careful attention to the correctness of their grammar, punctuation and sentence structure' (Spack, 1983:576).

In comparison to the writing task one fulfills in real-life situations and which 'is likely to give an EXPLORATORY aspect to the writing process' (Britton et al., 1975:64), the writing task in the classroom situation 'is rarely compelling ... to give students an opportunity to immerse themselves totally in the topic to the extent that they really find that they have something important to say about it' (Taylor, 1981:9).

It is worth noting, however, that according to the product-based model and the view this model adopts about writing, students are expected to write ONE draft and hand it in to the teacher for evaluation. In many cases the writing takes place in the classroom under the supervision of the teacher and has to be completed during the assigned session. And as mentioned earlier, very little time, if any, is assigned for genuine revision. Even when little time is available, students may check some

surface errors such as punctuation, spelling and the like. Whether this pro-writing activity occurs or not, it is done usually without feedback from the teacher.

The following stage is that of evaluation. How do teachers, trained according to product-based practices, approach the written products of students? What constitutes a 'good' or a 'poor' grade? The answers to these questions will constitute the content of the following section, 2.3.1.6.

2.3.1.6 The product-based model and the evaluation of writing

The assessment of a piece of written work is, generally, influenced by an attitude as to what constitutes good writing. In a product-based model, where obsession is with an error-free product, pointing out language errors becomes common practice in assessing students' written work. This is what Britton et al. (1975:43) refer to as a 'tick and hand back' practice. Sommers (1982) brought to attention the common practice in responding to student writing where 'teachers identify errors in usage, diction and style ... and ask students to correct these errors' (Sommers, 1982:150). Such practice, argues Sommers, becomes worse when 'we read (students' texts) with our preconceptions and preoccupations, expecting to find errors' (Sommers, 1982:154).

The preoccupation with errors may, unfortunately, tempt teachers 'to read hastily, or to read only part

[of student written text]' (Britton et al., 1975:43). Zamel (1985) warns that an emphasis on 'mechanical errors' could create an impression among learners 'that local errors are either as important, if not more important than, meaning-related concerns' (Zamel, 1985:82). The concern with eliminating errors could as well lead to the kind of writing that is 'vacuous and impersonal, polite and innocuous' (Collins, 1981:201). Raimes (1983), observing that by emphasizing form and syntax 'with very little ... attention to ideas and ... meaning', has argued that 'most of us ... have praised a student for ... a piece of writing (with) no grammatical mistakes' (Raimes, 1983:260). And Odell (1980), recognizing writing as a means to create meaning, warns against assessment which limits itself to 'correcting spelling, and stamping out mistakes of usage' (Odell, 1980:140).

Implied in the above practice is that pointing out errors has constituted feedback to learners to consider in their future writing. Also implied is that this feedback derives from and is intended to improve the written product, with very little consideration to the process or processes which created such a product. Literature on feedback is quite rich and enlightening, and therefore we need to discuss it on its own. This will be done in the following section, 2.3.1.7.

2.3.1.7 Product-based feedback and the teaching of composition

As indicated above, feedback has almost always been limited to pointing out language errors. Further, feedback, by being based on what students have already written, has failed to provide substantial guidance to the student while composing, i.e. before the final draft is reached. It should be noted, however, that teachers usually write general comments on students' composition in the hope that students make use of such comments.

In describing written comments on students' writing, Sommers (1983) describes this practice as 'the most widely used method [yet] is the least understood' (Sommers, 1983:148). Comparing between computer-assisted comments and those given by teachers, Sommers (1983) describes teachers' comments as 'arbitrary and idiosyncratic', pointing out that those 'contradictory messages ... are worded in such a way that it is difficult for students to know what is the most important problem in the text and what problems are of lesser importance' (Sommers, 1983:151). Ziv (1984) has indicated that responses to student writing 'whether at the conceptual, structural or sentential level ... are often misunderstood, misinterpreted, and unhelpful to students' (Ziv, 1984:362).

In addition to being confusing and misleading, feedback is, at times, characterized by what Sommers

(1983:149) calls 'hostility and mean-spiritedness'. Bloom (1979), describing the need to build up self-confidence in anxious writers and expressing an awareness of feedback similar to that described by Sommers, warns that such feedback entails an 'implicit threat' to students who fear that their essays 'will be the next for devastating scrutiny' (Bloom, 1979:52). Kameen (1983), arguing that comments of a 'desperate or dismissive kind' interfere with attempts to improve writing, has pointed out that a major finding in his work is that 'eight percent of responses to year ten writing were predominantly negative ("unoriginal", "slapdash", "poorly presented")' (Kameen, 1983:202).

Another characteristic of product-based feedback is that it does not seem to address the actual problems in the particular text of writing. It rather becomes some kind of 'standardized' set of comments. This is better described by Sommers (1982) who writes:

'Most teachers' comments are not text-specific and could be interchanged, rubber-stamped, from text to text. The comments are not anchored in the particulars of the students' texts, but rather are series of vague directives that are not text specific. Students are commanded to "Think more about audience, avoid colloquial language, avoid the passive, avoid prepositions at the end of sentences or conjunctions at the beginning of sentences, be clear, be specific, be precise, but, above all, think more about what [you] are thinking about."'

(Sommers, 1982:152)

The kind of comments referred to in the above quotation are of little value because students may 'view them as

EVALUATIONS of their work and not as RESPONSES of an interested adult' (Ziv, 1984:362). Mimi Schwartz, investigating the kind of responses made by teachers in different disciplines, arrives at the conclusion that 'we assume that our code words such as "clear", "wordy", and "descriptive" have universally-accepted definitions that will transmit these values. They do not' (Schwartz, 1984:57-58). Besides, 'to tell students that they have done something wrong is not to tell them what to do about it' (Sommers, 1982:153).

It seems in the light of the above discussion that by focusing on surface errors as recommended by the product-based model, teachers' comments have failed to provide students with the constructive feedback necessary to activate the composing processes, and have, in consequence, stagnated in the form of ambiguous generalizations. By so saying, we have hinted directly at the relationship between teachers and students in the writing context. This relationship may, at times, exert great influence on the whole teaching/learning operation. A thorough discussion of this relationship and its effects on the writing activity will constitute the subject matter of the following section, 2.3.1.8.

2.3.1.8 The product-based model and the attitudes of teachers and students

The product-based practices described above have been dominating the writing classroom for so long that they

are referred to in the literature as traditional or current-traditional practices. Their constant use, it is noted, seems to have been constitutionalized into what Thomas Kuhn (1963) calls 'a traditional paradigm'. Hairston (1982), referring to the product-based model on 'the traditional paradigm', sums up Kuhn's theory as follows:

'When a scientific field is going through a stable period, most of the practitioners in the discipline hold a common body of beliefs and assumptions; they agree on the problems that need to be solved ... and on the standards by which performance is to be measured. They share a conceptual model that Kuhn calls a paradigm, and that paradigm governs activity in their profession. Students who enter the discipline prepare for membership in its intellectual community by studying that paradigm'

(Hairston, 1982:76)

What, one would ask, characterizes the product-based or traditional paradigm of teaching writing? Hairston (1982), following the Kuhn's theory, identifies three major qualities which she describes as follows:

'FIRST, its adherents believe that competent writers know what they are going to say before they begin to write; thus their most important task [when they are preparing to write] is finding a form into which to organize their content. ... (SECOND), they ... believe that the composing process is linear, that it proceeds systematically from pre-writing to writing to rewriting. ... FINALLY, they believe that teaching editing is teaching writing.'

(Hairston, 1982:78)

To begin with, teachers, by assuming that student writers know what they want to say before they actually begin to write, have constantly urged students to fit

that 'assumed' knowledge in the most 'correct' form. By focusing on form at the expense of meaning, teachers have created in students 'a rather limited notion of composing' and have, in consequence, reinforced 'the understanding that this concern must be dealt with at the outset' (Zamel, 1985:81). Brannon et al. (1982) have argued that the continuous emphasis on form in students' writing may often lead to 'a diminishing of students' commitment to communicate ideas that they value and even a diminishing of the incentive to write' (Brannon et al., 1982:159). Collins (1981) argues that teachers' concern with form interferes with the students' intended message because 'by worrying about mistakes before we have helped students with the more important problem of adequately representing meaning in writing, we may be teaching students to do the same' (Collins, 1981:202).

Implied in the above discussion is that student writers with better linguistic competence are able to perform the act of writing more easily, and to produce qualitatively better texts than students with lower linguistic ability. This understanding, however, seems to have influenced teachers' judgement of student writing. The following quotes made by students on writing and teachers' expectations may illustrate the preceding statement:

1. "Teachers like to give us essays and assignments so that they can have a good laugh while reading some of the essays written ... they often give you the SAME mark ... no matter how good or bad your assignments are done. I hate that."

(Year 10 student)

2. "I have come to the conclusion I don't like writing."

(Year 11 student)

3. "Some teachers give us certain sets of writing to please their interests and not ours."

(Year 10 student)

(cited in Jeffery, 1981:221)

Research on writing, however, has indicated that 'poor' writers' writing is not in any way 'hit and miss' attempts, but rather 'evidence that they can conceive of and manipulate written language as a structured, systematic code' (Bartholomae, 1980:257). Raimes (1985) has observed that 'my students' wide range of language proficiency test scores did not seem to correspond with demonstrated writing ability', and that 'even for students with a low level of proficiency, the act of writing ... served to generate language ... and produce some coherent ideas to communicate to the reader' (Raimes, 1985:237 and 248). Such observations have led Bartholomae (1980) to recommend that teachers change their attitudes toward student writing in order to help them 'see themselves as language users, rather than as victims of a language that uses them' (Bartholomae,

1980:267).

It has, furthermore, been argued that teachers' attitudes to student writing may also affect the revision strategies these students may wish to use. Sommers (1980) has observed that when students revise their writing, the changes they make are 'teacher-based directed toward a teacher-reader who expects compliance with (grammatical as well as rhetorical) rules' (Sommers, 1980:383). As a result of such expectation, 'the students see their writing passively through the eyes of their teachers ... (and) their attention dramatically shifts from "this is what I want to say" to 'this is what you, the teacher, are asking me to do"' (Sommers, 1982:149-150). And Hairston (1982) argues that when teachers limit revision to 'proof reading and editing', they 'won't realize that their students have no concept of what it means to make substantial revisions in a paper' (Hairston, 1982:80).

The on-going research on writing, however, has led to challenging the beliefs and assumptions of the traditional paradigm on the one hand, and to shifting focus from the written product to the writing process on the other. Having discussed the conventions of the product-based model, we will now direct our attention to the teaching practices of what has been called 'the process-oriented model'.

2.3.2 The teaching of writing: the process-oriented approach

2.3.2.1 Writing as meaning

It has been argued earlier that the product-based model, by emphasizing form and structure, has reduced writing into what Zamel (1982:199) calls 'a mechanical exercise'. In so doing, the traditional model has ignored 'a fundamental characteristic of the composing process ... [the ability] to shape and refine ideas' (Taylor, 1981:6).

The process-oriented approach, on the other hand, recognizes writing as 'the process of using language to discover meaning ... and to communicate it' (Murray, 1978:86). Britton et al. (1975), placing priority on the production of thought in writing, warn that emphasis on form may seriously interfere with 'the production of ideas ... to the point where it dries up' (Britton et al., 1975:37). Sommers (1980), comparing the composing strategies of inexperienced student writers with those of experienced writers, has observed that 'inexperienced student writers constantly struggle to bring their essays into congruence with a pre-defined meaning ... [whereas] experienced writers ... seek to discover [to create] meaning in the engagement with their writing' (Sommers, 1980:386). Raimes (1983), evaluating traditional practices in teaching writing where 'assembling and not creating' has been stressed, admits that 'we have paid little attention to real communication and to language as making meaning' (Raimes, 1983:539).

It should, however, have been noted that emphasis on meaning does not ignore the importance of what Britton et al. (1975:21) call 'technical skills such as calligraphy, spelling and punctuation'. Research on the process of writing has revealed that while engaged in the act of writing, 'students explore their ideas and thoughts on paper, discovering ... not only what those ideas and thoughts are, but also the FORM [my emphasis] with which best to express them' (Zamel, 1983:173). Nattingar (1984), describing how students 'modify their discourse (written and oral) as they attempt to get closer to their intended meaning', has noted that as students 'write and rewrite and approximate closely their intended meaning, the form with which to express the meaning suggests itself' (Nattingar, 1984:395). A similar observation is reported in a study by Zamel (1982b) who, observing her students while composing, has pointed out that 'as one writes and rewrites, thereby approximating more closely ... one's intended meaning, the form with which to express this meaning suggests itself' (Zamel, 1982b:197).

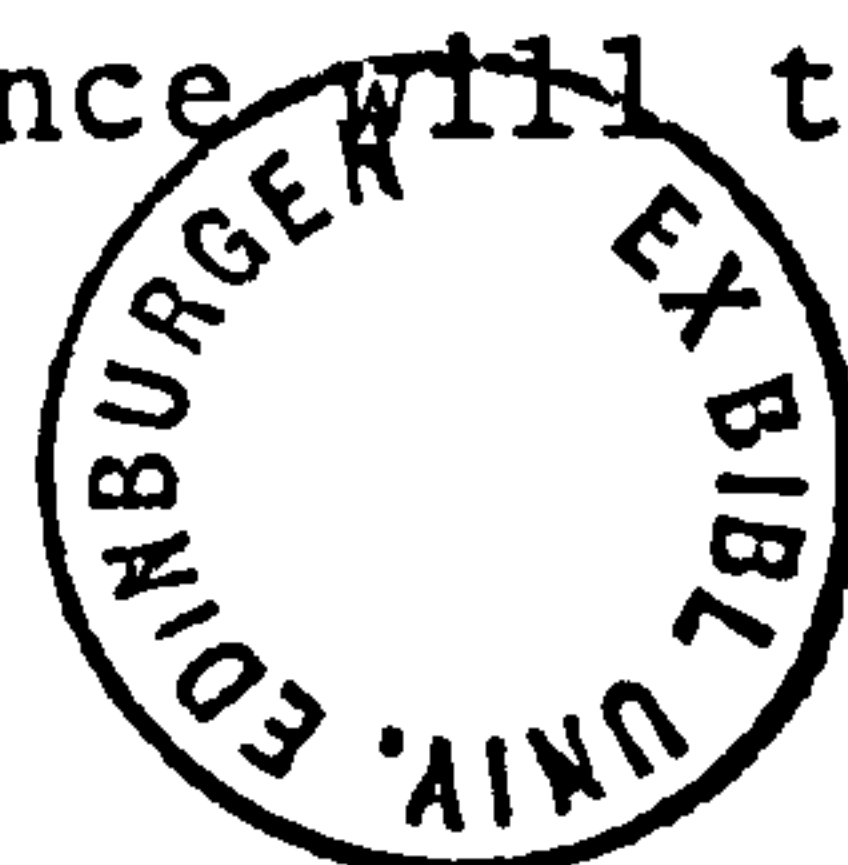
Research in second language learning supports the claim that form is an integral part of meaning. Hatch (1978) argues that 'the acquisition of syntax may arise out of experiences in oral discourse or experiences in oral communication, and it is possible that the same might be true for written discourse or experiences in

communicating in writing' (cited in Taylor, 1981:8). Pica et al. (1985), describing the favourable opportunities for acquiring competence, has 'found that the individual students ... [who] have more opportunities to use the target language ... [and] produce more samples of their interlanguage' are likely to develop better 'linguistic and strategic competence' (Pica et al., 1985:131).

The concern with form and structure has led, as indicated earlier, to implementing teaching materials in which grammatical structures could be controlled and manipulated. What, one may ask, characterizes the teaching materials of a process-oriented approach? The answer to this question will be dealt with in the following section, 2.3.2.2.

2.3.2.2 The process-oriented approach and teaching materials

It has previously been mentioned that the product-based model view of writing as a collection of well-formed sentences has influenced the selection of teaching materials in the writing classroom. These materials 'have paid little attention to the way sentences are used in combination to form stretches of connected discourse ... and have concentrated on the teaching of sentences as self-contained units' (Widdowson, 1979:89). The underlying assumption is that 'once the [linguistic] competence is acquired, performance will take care of



itself' (Widdowson, 1979:89). Krashen (1985), criticizing grammatically-oriented materials and arguing that the claimed communicative-based materials simply provide 'more contextualized practice of grammatical rules', suggests that the teaching materials required are those in which 'the goal is to focus the student entirely on the message ... [and] the use of topics and activities in which real, not just realistic, communication takes place' (Krashen, 1985:55-56).

The process-oriented approach, by viewing form as an inseparable part of meaning, recommends that students be exposed to authentic materials in the writing classroom at the different levels of learning. Watson (1982) has suggested that 'exposure to authentic English is desirable and perfectly feasible ... even at the elementary level ... [for] the aim should be to introduce students to the living language in a variety of styles, formats and genres' (Watson, 1982:8). Raimes (1983) has argued that reading authentic materials urges 'an examination of what a writer says, of why and how she or he says it ... [of] determining the writer's intent, extricating and paraphrasing the meaning' (Raimes, 1983:268). Interest in using authentic materials, it is worth noting, has emanated from findings of research on reading and from the impact reading may have on writing.

Contrary to common belief that 'meanings can ... be fully recoverable from texts, that texts will yield their

total content if they are scrutinized in sufficient detail', recent research indicates that reading is 'a reasoning activity whereby the reader creates meaning on the basis of textual clues ... [it is] an INTERACTION between writer and reader mediated through the text' (Widdowson, 1979:174). It is further suggested that what the writer brings to the reading task is much more than has been thought before. Clarke and Silberstein (1977), arguing that reading 'depends on the efficient interaction between linguistic knowledge and knowledge of the world', have suggested that 'the reader brings to the task [of reading] a formidable amount of information and ideas, attitudes and beliefs' (Clarke and Silberstein, 1977:136). Reading, therefore, is a joint, co-operative and inter-active activity in which writer and reader 'negotiate' the intended meaning suggested in the text. It is this co-operative interaction between writer and reader to uncover meaning that has drawn the attention of researchers on writing. For is not the student-reader 'today' himself a student-writer the 'next day'? And are not the skills engaged in decoding meaning while reading the same while engaged in encoding meaning while writing?

Lee Odell (1980), from whom answers to the above rhetorical questions are sought, has argued that reading as an act of 'comprehending, evaluating, analyzing and synthesizing ... requires one to engage in the same

cognitive activities that can enable one to formulate the assertions he or she will develop in writing' (Odell, 1980:147). Shaughnessy (1977) recognizes genuine reading as an 'encounter' between reader and writer and argues that when a student engages in finding out meaning and begins 'to raise questions about what he reads, to infer the author's intent and even to argue with him', he is likely to use 'these same critical skills ... when he himself writes' (Shaughnessy, 1977:223). It is perhaps due to this interactive relation between reader and writer that has led Haynes (1978) to suggest that 'from a practical standpoint it would seem that all students regardless of ability would benefit [in writing] from greater success in reading' (Haynes, 1978:87). Krashen (1985) has also suggested that 'writing competence comes only from large amounts of self-motivated reading for pleasure and/or interest' (Krashen, 1985:19).

The implementation of authentic materials in the writing classroom is exercised in a number of ways. Watson (1982), discrediting the traditional use of MODELS of expository prose, argues that such models can 'still contribute' to the teaching of composition when they 'involve students actively' and when 'shared discoveries ... will stimulate individual involvement' (Watson, 1982:13). Raimes (1985), observing that her students produce enough 'material for many discussions

of ideas, content, culture, audience, organization, rhetorical form syntax, vocabulary, grammar, spelling and mechanics', has suggested that 'student-generated material is more valuable - and more valued by students than textbook sentences about the tiresome Mr. Smith' (Raimes, 1985:247).

Reading, as an activity to engage learners in exploring and discovering meaning, has, furthermore, led to a renewed interest in the teaching of literature. Watson (1982) identifies the literary types appropriate for composition classroom discussion as follows:

'At every level ... an attempt should be made to introduce students to literature in the target language ... not ... Shakespeare and Wordsworth ... but rather a careful choice of poems, and extracts from contemporary plays (including TV and film scripts), short stories, and novels which are thematically relevant and provocative ... linguistically challenging, yet appropriate to the student level of competence.'

(Watson, 1982:8)

Spack (1985), recommending 'short fiction' as well as 'stories which have been made into films', argues that one of the advantages of such choice 'in an ESL composition classroom ... is that class discussion can focus on the masterful use of language by writers whose every written word is carefully chosen' (Spack, 1985: 716). Preston (1982), expressing the need of the ESL/EFL writing teacher for 'ideas and materials that can stimulate and actively involve students in the actual process of writing', has argued that literature 'can

provide a creative supplementary option ... and [is] an opportunity to use the second or foreign language to compose and communicate in an original and imaginative way' (Preston, 1982:489-490). Widdowson (1975) distinguishing between language USAGE (the knowledge of linguistic rules) and language USE (the knowledge of how linguistic rules could be used for effective communication), has argued that the teaching of literature to illustrate usage cannot develop 'an awareness of the way language is used in literary discourse for the conveying of unique messages' (Widdowson, 1975:76). Widdowson recommends that literature be viewed as an instance of language use, 'an inquiry into the way a language is used to express a reality' (ibid: 80).

Guided by the above discussion on materials, proponents of the process-oriented approach to teaching writing assume that when student writers engage genuinely in reading, and participate effectively in discussing and sharing ideas and thoughts in classroom discussion, they are likely then to engage in writing on TOPICS which are generated by a collective effort during the classroom debates. The following section, 2.3.2.3, is intended to discuss the writing topics as suggested by the process-oriented approach.

2.3.2.3 The process-oriented approach and the writing topics

Recognizing the complex nature of the composing process,

researchers have drawn attention to the impact the writing topics may have on the writing task. Raimes (1983), arguing that topics 'can make or mar a composition class', has pointed out that topics can turn a composition class 'into a grammar class or an imitation class ... or they can unite form and content, ideas and organization, syntax and meaning ... writing and thinking' (Raimes, 1983:266). Zamel (1982b), realizing that students' attitude to topics is an important aspect of the writing process, has suggested that 'students' writing thus should be motivated by their feelings about and responses to a topic with which they have had some experience' (Zamel, 1982b:204). Taylor (1981), failing to find a writing assignment 'compelling enough to give students an opportunity to immerse themselves in', has argued that it is time teachers take into consideration the complex nature of the writing process and 'provide writing assignments [which] provide an opportunity for students to communicate ideas of serious interest to them' (Taylor, 1981:9-10). Scott (1980), comparing the writing of students on various topics, has observed that students write better when they write 'about a real subject they had struggled to understand', and write worse when they are 'cooking up an essay on a topic unrelated to their serious subject' (Scott, 1980:7).

It is, however, relevant to point out that choosing suitable topics generated during classroom discussion

does not guarantee successful writing. It, nevertheless, remains a useful practice for by writing on a topic of interest, 'students come to see that ... what they write down is meaningful, entertaining, or instructive' (Spack, 1984:656). Murray (1984) suggests that when topics are of no interest 'students find writing drudgery, something that has to be done after the thinking is over - the dishes that have to be washed after the guests have left ... [forgetting that] writing is the banquet itself' (Murray, 1984:1).

The process-oriented model, unlike the product-based model, expects and allows students opportunity to write more than one draft on a particular topic of interest. This has been so due to findings on research on the composing process. Observation of experienced writers as well as student writers has indicated that revision constitutes an essential part of the writing process. Murray (1978), criticizing the traditional practice in which re-writing 'is too often taught as punishment', has argued that revision is 'an opportunity for discovery or even an inevitable part of the writing process' (Murray, 1978:86). Sommers (1980), observing that experienced writers 'seek to discover [to create] meaning in the engagement with their writing, in REVISION', has noted that while they do so 'details are added, dropped, substituted or re-ordered according to their sense of what the essay needs for emphasis and proportion'

(Sommers, 1980:386). And Zamel (1983), observing her advanced ESL learners during the composing act, has noted that:

'Revising ... occurred throughout the process and generally meant composing anew ... changes were most often global: sentences were deleted and added to clarify ideas and make them more concrete; sentences were re-written until they expressed the writer's intention more accurately; paragraphs or parts of paragraphs were shifted around when writers realized that they were related to ideas presented elsewhere in their texts; new paragraphs were formed as thoughts were developed and expanded.'

(Zamel, 1983:174)

In the light of the above observations, teachers are advised to reconsider their one-draft practice and allow students opportunity to adapt what they attempt to say in their first try, for 'a good piece of writing does not always result from one's first efforts ... and that students may not have a thesis for a piece until they have written much "throwaway" writing' (Bridwell, 1981: 98). And Brannon et al. (1982), arguing that a second draft may not always be a success, suggest however that 'what it does is to force the writer to re-assert control and thereby gain new experience' (Brannon et al., 1982:163).

It is worth noting, however, that before, during and after the first draft, students receive oral and written feedback which guides them to make the appropriate changes before they hand in their final draft for evaluation. Feedback and evaluation will be discussed in the

following section.

2.3.2.4 Feedback, evaluation and the process-oriented approach

Feedback, whether oral or written, is considered essential to the writing act as viewed by the process-oriented approach, for 'if we want our students to keep on writing, to take pleasure in expressing ideas, then we should always respond to the ideas expressed and not only to the number of errors' (Raimes, 1983:267).

Sommers (1982), observing that student writers, whether skilled or unskilled, linguistically able or not, attempt to communicate 'something', a message of some kind, describes feedback as follows:

'Theoretically, at least, we know that we comment on our students' writing for the same reasons ... we ask our colleagues to read and respond to our own writing. As writers we need and want thoughtful commentary to show us when we have communicated our ideas and when not ... We want to know if our writing has communicated our intended meaning and, if not, what questions or discrepancies our reader sees that we, as writers, are blind to.'

(Sommers, 1983:148)

Implied in Sommers' quotation is that writers expect readers to provide them with feedback which is useful to make better the first attempt of the writer to communicate his thoughts. Murray (1982), recognizing that 'the more inexperienced the student and the less comprehensible the text, the more helpful the teacher's comments', has suggested that 'all texts can be improved

when the instructor discusses with the student what is working and ... what isn't working and how it might be made to work' (Murray, 1982:145). Winterowd (1983), evaluating Krashen's implication 'that acquisition of the ability to write is through "input", i.e., reading', has suggested that 'feedback is as essential as input' (Winterowd, 1983:242).

It is further argued that feedback, whether oral or written, is meant 'to dramatize the presence of a reader, and to help our students to become that questioning reader themselves ... to evaluate what they have written and develop control over their writing' (Sommers, 1982:148). Collins (1981), favouring oral feedback in the form of teacher-student conferences, argues that 'in training students to ask for explicit meaning during conferences ... we are teaching them audience expectations, and we are teaching students to be aware of meaning when they write' (Collins, 1981:213). Taylor (1981), proposing oral and written feedback as a means to break down the complexity of the writing process, has concluded that 'it will be necessary for students eventually to learn to be their own critics and to be able to revise without extensive outside input' (Taylor, 1981:11). Britton et al. (1975), observing that effective feedback follows 'very close reading of children's writing', have suggested that writing ability is likely to develop when 'the writer becomes the reader of his

own work' (Britton et al., 1975:76). And Bloom (1979), expressing concern about 'anxious writers', suggests that 'if they can be taught to evaluate their own work ... and to have confidence in their own judgements, they can develop the self-critical facility so necessary to their maturation as writers' (Bloom, 1979:57).

The process-oriented approach to composition teaching, in shifting focus from form to meaning and in allowing students to write more than one draft, providing oral as well as written feedback, approaches EVALUATION of student writing in a way which differs from that of a product-based model. Britton et al. (1975), advocating the use of evaluation as a means to observe progress in writing, argue that it is time teachers 'break the habit of using traditional evaluative means of good and bad' (Britton et al., 1975:13). The Britton et al. team go on to argue that evaluation does not necessarily imply 'marking or grading', but rather should aim at sharing the writing with the writer. As such, Britton et al., cautioning of evaluation which could be 'a disservice ... unhelpful or even inept', suggest that evaluation better 'comes in the form of interest ... and appraisal of the [written] work' (Britton et al., 1975:31). Hirsch (1977) recommends an evaluation method which is 'reliable and valid' and which leads to 'the student's motivation to improve his writing' (Hirsch, 1977:186). Raimes (1983) has argued

that in the light of findings which have taught us a lot about the writing process, evaluation has to be a means to encourage 'our students to keep on writing, and to take pleasure in expressing ideas' (Raimes, 1983:267). Brannon and Knoblauch (1982) have argued that because traditional evaluation has served no more than 'showing the discrepancy between what the writing has actually achieved and what ideal writing ought to look like', teachers should not wait 'too long' before they adapt their attitudes to the findings of recent research on the writing process. They define 'process-based' evaluation as follows:

'Evaluation ... is the natural conclusion of the process of response and negotiation, carried through successive drafts. By responding, a teacher creates incentive in the writer to make meaningful changes. By negotiating those changes rather than dictating them, the teacher returns control of the writing to the student. And by evaluating, the teacher gives the student writer an estimate of how well the teacher thinks the student's revisions have brought actual effects into line with stated intention ... [By so doing], we show students that we take their writing seriously and we assume that they are responsible for communicating what they wish to say. The sense of genuine responsibility kindled in inexperienced writers can be a powerful first step in the development of mature competence.'

(Brannon and Knoblauch, 1982:166)

It may be concluded from the above discussion that a process-oriented approach to teaching writing entails a change, sometimes a substantial change, in the role and attitude of teachers toward the writing operation. Although the teacher's role and his attitude have been

described in our discussion on materials, topics, feedback and evaluation, it remains useful to shed some light on some aspects which characterize a 'process-trained' teacher. This will be discussed in section 2.3.2.5.

2.3.2.5 The process-oriented approach and the role of the teacher

The process-oriented approach assigns more than one role to the writing teacher. But perhaps the most prominent of all is that of a READER. The teacher, as a reader, may look at the student writing and respond in a number of ways - as a 'common reader', a 'copy editor/proof-reader', a 'reviewer', and a 'diagnostician/therapist' (following Purves, 1984:260). As a common reader, the teacher may read the text out of 'pleasure and interest' with no intention to react one way or another. He/she may, however, pass value judgements about the text, such as recommend it to some other reader or not. As an editor, the teacher reads the text critically in order to decide whether to send it to a printer or 'return it to the writer'. As a reviewer, the teacher acts, in Purves' words (p.260), 'as a surrogate for the common reader and says whether the text is worth reading or not'. And as a therapist, the teacher reads in order to judge whether the writer, and not the text, requires some 'sort of treatment'. The therapist may, furthermore, diagnose the process through which the text has been created.

It should be noted that the teacher may choose to pursue any of these roles and may as well perform them all in reading a particular student piece of writing. Purves (1984) urging that teachers 'clearly indicate to students the spectrum of roles', concludes that 'the student as a writer must learn to deal with all these kinds of readers, know something of what the concerns of each might be' (Purves, 1984:265). Ideally, one hopes that students internalize the different roles and become their own readers.

Another role the teacher is recommended to play is that of the LISTENER - although traditionally, Murray (1982:143) argues, 'listening is not a normal composition teacher's skill'. Recommending regular teacher-student conferences, Murray (1982) has argued that when the teacher listens, allowing the student to speak about the draft he produced and how he produced it, he succeeds in helping his student, for the 'effective teacher must teach where the student IS not where the teacher wishes the student WAS' (Murray, 1982:144). Collins (1981), illustrating by means of a script from a teacher-student conference, has observed that when the teacher listens and the writer talks about what she has written, 'the student changes what she has written ... [and] meaning is constructed ... the student discovers ... as she talks with the [listening] teacher' (Collins, 1981:211). The teacher, Collins adds, 'prods and probes, not as an

examiner, but as a person who quite simply [listens] and encourages the writer to say more, to pack more meaning into the text of writing' (ibid: 211). Jeffrey (1981), recognizing that 'teachers and students differ in their perception of writing', has suggested that teachers and students 'must talk [and listen, of course] much more ... about what is being done ... so that ... accord can be reached on what should be occurring' (Jeffrey, 1981:277).

It is further argued that teachers according to the process-oriented approach are seen as 'facilitators, resources, model writers and learners' (following Clifford, 1981:44). The teacher, argues Murray (1982: 142), has to be 'a guide who doesn't lead so much as stand behind the younger explorer [the writer], pointing out alternatives only at the moment of panic'. Brannon et al. (1982) argue that as resources, teachers can serve 'as a sounding-board enabling the writer to see confusions in the text and encouraging the writer to explore alternatives that he or she may not have considered' (Brannon et al., 1982:162). Finally, teachers play the model writers when they themselves write with their students during the in-class writing session. 'I write with them [students]', writes Spack (1985:711). In so doing, teachers 'share' students the pains and the pleasures of writing, discover for themselves the nature of the writing process, and adapt their teaching

practices accordingly.

The above presentation of the views and practices of the process-oriented approach seems, as it stands, to suggest that adopting such an approach may bring to an end the difficulties of writing which teachers and students alike have been trying to overcome over the years. But is this really true? And is a shift in emphasis from the written product to the writing process THE answer to the complexities of the writing activity? In an attempt to answer these questions, the researcher will, in the following section, point out some reservations which have already been put forward by teachers of writing as well as by researchers in the field under study.

2.3.3. The process-oriented approach: a critical view

To begin with, the process-oriented approach recommends a shift in emphasis from the written product to the writing process. It is, therefore, recommended that teachers help students during the composing process, rather than after the composing is finished. Such a recommendation, however, though appealing in theory, may pose a number of practical questions. How, for example, are teachers expected to help students during the composing process? Are they expected to be present - physically, that is - every time a student produces, or attempts to produce, a phrase, a clause or a sentence? Or are they

expected to wait until a first draft is ready, and then respond to it, allowing students to RE-write the first draft? In both cases, it may be argued, further scepticism arises. Firstly, one can imagine the impossibility of a situation in which a teacher is to attend the delivery of each sentence or part of a sentence. Secondly, if teachers respond to a first draft (or maybe to more than one finished draft), how can one claim that teachers are responding to process and not to product (i.e. the first or second draft)?

It is, furthermore, argued that in order to help students with the writing process, teachers are advised to provide students with TOPICS for writing which are appealing and of interest on the one hand, and with which students are likely to be familiar on the other. Here, again, one wonders as to what constitutes an appropriate topic. For what may be appealing and of interest to one or more students, may as well be boring and vacuous to others. And even, as experience reveals, when students are allowed to write about 'any' topic, they find it difficult to decide on what to write about, asking teachers or classmates for help.

Some teachers, however, have argued that topics which are based on fiction or non-fiction reading and which arise from class discussion, are found to be quite motivating to students to write about. But using the

argument referred to in the above paragraph, one would wonder whether such topics can really stimulate ALL students. Moreover, most of the students 'are not skilful enough readers to be able to glean from their reading the necessary details to solve the problem posed [by the assigned topic]' (Steinberg, 1980:164). And, finally, assuming that students are stimulated by a particular topic, what guarantee is there that such stimulation may help students' writing processes and consequently lead to better writing? Motivating students to write, as is the implication in the discussion, has always been a continual problem. For although it is true that motivation 'makes writing easier and more successful' (Steinberg, 1980:164), it is equally true that the HOW to motivate is not yet understood.

The process-oriented approach, as pointed out earlier, recommends that teachers, in order to help students with the process of writing, allow students to write two or, if necessary, three and four drafts. But in view of the above discussion, one wonders how teachers, who have difficulty to motivate students to write 'something' in the first place, may succeed in making students ready to write two or more drafts? Steinberg (1980), arguing that students 'will resent having to write what they feel is the same paper twice', has suggested that 'once one has woven a set of ideas into a particular design, it is not easy to un-weave and re-weave into a new

design' (Steinberg, 1980:165). Gould (1980) has argued that 'heavy revision may be limited to "professional" writing ... (reporters, essayists, novelists) ... or people (scientists, engineers, business persons) whose careers are directly affected by how they formulate and communicate their thoughts' (Gould, 1980:117). And Britton (1983) has argued that rhetoricians, 'in their concern for successive drafts and revision processes in composing', may in fact be 'underestimating the importance of "shaping at the point of utterance", or the value of spontaneous inventiveness' (Britton, 1983:13).

Proponents of the process-oriented approach, it should further be noted, rely - partly though - on experienced and professional writers' views in describing the complex nature of the writing process. The reliability of such a source is also questionable. Steinberg (1980) distinguishes between the writing of professional authors and that of student writing and argues that 'we should be careful NOT to assume that cognitive models of "real world" (i.e. professional) writers will necessarily be useful to freshmen or vice versa' (Steinberg, 1980:164). Gould (1980), arguing that the 'first law of psychology is that people are different', has found it difficult to decide where to begin in describing the writing process and wondered whether 'we study children, students or famous authors' (Gould, 1980:98). And Emig (1971), arguing that famous authors usually focus on

'their feelings about writing rather than on the act of writing itself', has concluded that only a little can be learned about the writing process 'from these sources' (Emig, 1971:43).

In conclusion, it seems relevant to make a few observations about the previous discussion. First, the process-oriented approach is still in its very early stages, its proposed practices 'are still tentative and the proposers themselves are open to suggestions and advice of all kinds' (Steinberg, 1980:157). The reservations expressed are therefore meant to warn teachers and researchers alike against what Steinberg (1980:158) calls 'adopting proposed models uncritically ... without rigorous scrutiny'. For experience has taught us, (1) that for some people 'a particular method may work, even work well, but NOT for all people', and (2) that 'we must always be careful NOT to think in terms of a single model ... and force everyone to use it - the way English teachers used to require students to make formal outlines before they wrote' (Steinberg, 1980:163).

In the second place, it is important to note that the argument used against the traditional product-based model and its practices as well as the findings suggested by the process-oriented approach are in most cases - if not, in fact, in all cases - based on empirical studies and experimental work. As such, teachers of writing, who for long have been told what to do, can themselves

try out any proposed practices, accepting the useful and rejecting what in practice proves not useful.

Finally, it may be concluded that the empirical research reported in this review is only a humble attempt to understand the complex nature of writing, and that 'there are several generations of profitable research ahead' (Steinberg, 1980:167). Our responsibility as teachers and educators is to play an active role, however humble it may be, in breaking down the complexity which surrounds an activity as complex as writing.

2.4 SUMMARY

To sum up, Table 1 is intended to highlight the differences in views and practices between the product-based model and the process-oriented approach to writing and its teaching.

Table 1

The product-based model	The process-oriented approach
1. Writing is a linear, uni-directional and stage activity.	1. Writing is recursive. No line can be drawn between one stage and another.
2. The main concern is the written product, and the focus is on form and structure.	2. The concern is the writing process, and the emphasis is on meaning; Form is a vehicle to serve meaning.
3. Grammatically-graded reading materials are used to manipulate form and usage.	3. Reading materials are authentic and are meant to help the learner negotiate meaning and message with writer.

The product-based model	The process-oriented approach
<p>4. Instruction in grammar and drilling exercises constitute a substantial part of the writing syllabus.</p> <p>5. Topics are not carefully selected to motivate students.</p> <p>6. Feedback is provided after the writing is over. It is limited to pointing out surface errors. It is characterized by hostility, vagueness and ill-spiritedness.</p> <p>7. The teacher is the only authority; he is the sole arbiter; his decisions are final and his power unchallenged.</p> <p>8. Teachers expect and accept finished products only; they evaluate these and return them to students for optional revision - editing surface errors.</p> <p>9. Evaluation is seen as a grade; it is feared by students and is viewed as occasion to punish students and display their weaknesses. The grade is seen as an end rather than a means to a nobler end, progress.</p> <p>10. Students are viewed as 'imperfect' and immature writers.</p>	<p>4. No formal instruction in grammar is given. Meaning remains the goal.</p> <p>5. Topics are worked out during class discussion between students and instructors in order to stimulate a genuine response.</p> <p>6. Feedback is a genuine response to the intended message and ideas in a piece of writing. It occurs during, between and after drafts are written. It is constructive and purposeful.</p> <p>7. The teacher is a facilitator, a reader, a resource, a model learner, a guide, and a ready listener.</p> <p>8. Teachers encourage students so that meaning evolves as draft or drafts are written in response to teachers' guidance and feedback.</p> <p>9. Evaluation is a reflection of teacher's interest in what is written; it is a means to measure progress in writing ability; it is the occasion to make students enjoy more writing.</p> <p>10. Students are viewed as creators of meaning, as 'admired authors'.</p>

The product-based model	The process-oriented approach
11. Students are judged and classified as 'good' and 'bad' according to their linguistic, rather than other composing, abilities. Linguistic ability is seen as a means and an end.	11. Individual differences are taken into serious consideration. Teachers respond to what a piece of writing attempts to say, rather than to the number of errors. Linguistic ability is seen as part of a whole, a means to an end.
12. It is assumed that form creates meaning.	12. Meaning creates form.
13. The objective of a writing course is seen achieved when students succeed in producing a series of well-formed sentences.	13. The goal is to 'produce' writers able to generate their own reasons for writing and who construct a unified and coherent piece of writing.

In the end, teachers, frustrated with past experience, may rightly demand that proposers, in either column, provide concrete and reliable evidence to support what they claim. This could be seen as an invitation and a challenge to those who are ready to dedicate themselves, regardless of the price they have to pay, to look for the truth, the ultimate truth.

Guided by the findings reported in process-related research, we proceeded to design a writing instruction package, utilizing these findings. Our aim was to investigate the impact such a package could have on the development of the writing skills of Lebanese freshmen. In order to do so, two groups of freshmen were randomly

chosen to receive two types of treatment. The first, serving as a control group, received what might be called a product or traditional treatment; while the other, serving as an experimental group, received what might be called a process treatment. The treatments took the form of a combination of theory and practice. In Chapter Three we identify and describe the theoretical frameworks of the treatments; and in Chapter Four we identify and describe the practical frameworks of these treatments.

Chapter Three

THEORETICAL FRAMEWORK OF THE TREATMENTS

3.0 INTRODUCTION

In our review of the literature (Chapter Two) a reference was made to a shift in emphasis in writing research from concern with the written product to concern with the writing process, through which the product is created. Process-related research has dominated writing research for the last seventeen years. Its findings have challenged traditional teaching practices, and its proponents have been referring to 'a new paradigm', a process-oriented paradigm to writing instruction.

It was also mentioned that the purpose of this study is to investigate the effects of a process-oriented model to teaching writing. For this purpose, two groups of learners are given two types of treatment: one treatment utilizes traditional, product-based classroom methodologies and strategies; the other utilizes process-based classroom methods and techniques. The treatments combined an element of theory and an element of practice. In this chapter, we identify and describe the theoretical foundation of each treatment, beginning with the product treatment.

3.1 THE PRODUCT TREATMENT: THEORETICAL FRAMEWORK

3.1.1 Writing as form

Attention to form in the writing classroom is a very old practice. Such practice derives from an underlying assumption that form is essential to content, and that any deterioration in form could as well lead to a deterioration in meaning. It also follows that good form ensures good content. This being the case, writing instruction must focus on providing learners with opportunities which prepare them to have an adequate control over the rules and conventions of the target language. The writing instruction practices which were assumed to help learners achieve control over form, and consequently aid the act of expressing thought, will be described in the following sections.

3.1.2 Grammar instruction

The teaching of grammar as a means to good writing has for long been a dominant feature of the writing classroom. As early as 'the seventeenth and eighteenth centuries most pupils ... were expected to learn the grammar by heart' (Michael, 1987:320). Such a tradition has continued to dominate in the twentieth century, especially in the second/foreign language classroom. Hornby (1934), introducing his composition textbook, writes, 'The object of these composition exercises is to give foreign students of English a knowledge of the

most important grammar mechanisms ... together with the structure of sentences' (Hornby, 1934:v). Gurrey (1955), reminding teachers that 'in setting composition, we wish to give the pupils easy practice in good English', continues to say, 'we are trying to give them as much practice as possible in correct usages so that they may be firmly rooted in their linguistic habits' (Gurrey, 1955:140). Kammer et al. (1952), arguing that 'being able to write a sentence in the rock-bottom, minimum requirement for putting thoughts on paper', write, 'Part One of this book [their composition textbook] ... takes a last look at this business of writing a sentence' (Kammer et al., 1952:2). Ross and Doty (1965), advocating their 'textbook in written composition for advanced students of English as a foreign language', say, 'the first part of the book provides a thorough review of grammar and sentence structure' (Ross and Doty, 1965:ix). And Rivers (1981), suggesting that learners 'must learn to select from among possible combinations of words and phrases those which convey the meanings they have in mind', concludes that 'to reach this stage, students must have such a control of the mechanics of good writing that they are able to concentrate all their efforts on the process of selection among possible combinations' (Rivers, 1981:295)..

The important role of grammar in the writing classroom is manifest in the wide range of grammar exercises.

Although the design and manner of presentation of these exercises are varied, the overall aim is the same: to enable learners not only to learn the rules and conventions of the language, but also to use them appropriately and accurately in writing. The grammar-translation method, for example, advocated grammar exercises which explicitly illustrate the rules and forms of the language, using 'a technical grammatical terminology', and encouraging students 'to study and memorize a particular rule and examples' (Stern, 1983: 455). The direct method offered a more implicit grammatical practice. The language forms are manipulated in a reading text, and the learners 'are encouraged to discover the grammatical principles involved' (ibid:459). The method, however, 'does not avoid [explicit] grammatical explanation and formal practice' (ibid:458). The audiolingual method suggested structural drills which allow learners easy practice in the various language features. The popular types include 'slot-and-filler' drills in which learners substitute a variety of fillers in one slot 'provided that each filler performs the same function ... as the original item for which it is being substituted' (Rivers, 1981:100); 'immediate constituent drills' show students how 'to expand, contract, or combine sentences', by adding expressions, reducing clauses to single phrases or words 'without changing meaning', combining 'sentences

or phrases in different ways' (ibid: 101-2). The audio-visual method proposed grammatical practice through the successive repetition of linguistic items which occur 'in the context of a tape or filmstrip dialogue' (Stern, 1983:467). The cognitive approach recommended linguistic practice which 'does not reject, disguise or de-emphasize the conscious teaching of grammar', but which invites the 'intellectual understanding by the learner of the language as a system' in the context of meaningful language situations (Stern, 1983:470). And the communicative, functional or notional-functional approach has offered structural practice in contexts which allow for real-life activities. For example, 'situations of language use are indicated and described ..., speech acts are analysed which regularly occur in the given situation ..., and the linguistic manifestations of the speech act or acts are presented in a text, a dialogue ...' (Stern, 1983:260).

Following the grammatical practice, students are given opportunities which allow them to manipulate the language forms and structures they have learned in the form of guided writing activities. At this stage, they are exposed to a variety of writing "models" - instances of good prose - which they read, analyze and then imitate. This practice will be described in section 3.1.3 below.

3.1.3 Text models: imitation

The model-based tradition of composition goes back a long way. In a recent review of the history of teaching English, Michael (1987) writes, 'Imitation had been from the earliest classical times considered the best way of training the speaker and the writer' (Michael, 1987:279). This classical view is still exercised in the writing classroom. Watson (1982), observing that 'English writers of the sixteenth and seventeenth centuries tried to reproduce in their vernacular the style of admired classical Latin writers', goes on to say, 'it is still assumed that the study and imitation of a model, a sample of writing that is by definition successful, is a valid means of helping students to learn to write in their first or second language' (Watson, 1982:5).

Model imitation is considered as complementary to linguistic imitation. The latter gives students practice at the linguistic level, whereas the former provides them with practice at the rhetorical level. With models, 'organization, style and rhetoric become the crucial aspects of skill in writing' (Zamel, 1976:69). Kaplan (1967), pointing out 'the effect that cultural differences have upon the nature of rhetoric', recommends 'the study and imitation of paragraphs' (Kaplan, 1967:13). Similar observations are made by Carr (1967) who 'stresses the

importance of reading, studying and analyzing the organization and logical arrangement of passages', and Green (1967) who 'reiterates the practice needed in specific varieties of written language' (quoted in Zamel, 1976:69).

At one level, the analysis level, model imitation provides students with a range of methods and techniques of paragraph and essay development. It shows them how sentences hang together in order to create a meaningful text. It teaches them about the topic sentence or thesis statement, its position and function; it also teaches them about developing the secondary sentences, their position and function; and finally, it teaches them about the concluding or terminating sentence, its position and function. In brief, it offers them a framework, a format, an outline which, if followed carefully, would ensure successful writing. At another level, the production level, model imitation helps students to produce successful paragraphs, by following the development patterns they have learned at the analysis level. That is, they begin with a topic sentence, develop it by means of appropriate secondary sentences, and end with a concluding sentence or a restatement.

Model imitation has resulted in a common writing practice which still dominates the writing classroom, namely "outlining" or "planning". Outlining will constitute the subject-matter of section 3.1.5 below.

Before that, we will describe the product-based writing topics.

3.1.4 Writing topics

Writing topics in the writing-as-form classroom must be chosen in such a way that they allow students an opportunity to manipulate their linguistic as well as their rhetorical knowledge. This can be done by asking students to write about topics with which they are very familiar, either through everyday experience or through intensive reading. Rivers and Temperley (1978), arguing that 'some students feel inhibited as soon as they take pen in hand', suggest that 'these students need a clearly defined topic, often an opening sentence, or even a framework, to get them started' (Rivers and Temperley, 1978:316). Praninskas (1957), recommending that writing topics must be 'planned to give practice in writing the sentence patterns of the lesson in the context of a paragraph', suggests that 'each student ... should be able to write a paragraph on any topic with which he is familiar' (Praninskas, 1947:v). Haycraft (1978), warning teachers 'not to set any written work which is too difficult', suggests that writing tasks should 'consolidate what you [teachers] have done in class ... or relate them [tasks] to pictures if you can' (Haycraft, 1978:119). Rivers (1981), arguing that

students must 'clothe their thoughts in simple, lucid language which is well within their command', proposes that writing topics 'must be closely linked with material being read and discussed in class' (Rivers, 1981: 304-5). McCrimmon (1957), arguing that 'all effective writing is controlled by the writer's purpose', suggests that topics must derive from the individual student's 'everyday experience ... [which] can be recorded freshly and effectively by a student' (McCrimmon, 1957:15). And Ross et al. (1965) offer student-writers a three-dimensional advice on what to write about: 'a. pick a subject that reflects your experiences, your training, your thinking, and your enthusiasms; b. have a clear sense of purpose; c. limit your subject' (Ross et al., 1965:177).

Students, with a familiar topic in hand, can then move to the stage of drawing up an outline which will guide them in their writing. Outlining in the product-based classroom will be discussed in section 3.1.5 below.

3.1.5 Outlining

Teaching students to outline their essays before they write is a very common practice in the writing classroom. Such an activity is based on 'the presumption that writing is a one-way process of recording, on paper, ideas which are already well thought out and carefully organized' (Taylor, 1981:5). An outline could guide and

aid the student-writers in many ways. According to Ross and Doty (1965) who, observing that 'experienced writers find an outline an easy way of checking the organization of their ideas before they start writing', argue that 'an outline is a kind of blueprint for what you are about to write ... [which] quickly shows such things as whether your ideas are arranged in an order that is easy to follow' (Ross and Doty, 1965:194-196). McCrimmon (1957) has pointed out four advantages of an outline:

'A formal outline has four uses: it helps a writer to clarify his purpose and organize his material to achieve that purpose; it offers a convenient way of testing the proposed organization of an essay; it may occasionally serve as a complete communication itself; and it may be used as an aid to efficient reading.'

(McCrimmon, 1957:59)

Rivers (1981), wondering how 'to interest students in the process of reflecting on what they really want to say and organizing it before starting to write', recommends that the students, 'pool their ideas ... discuss various ways of organizing them into a central line of thought, with major topics and subordinate ideas related to these major topics' (Rivers, 1981:320). Finally, Meyer (1984), arguing that 'for a writer, the plan is like a set of directions about how to present one's materials', identifies 'three important functions that writing plans have':

'In their topical function, plans help a writer conceive and organize main ideas on a topic. In their highlighting function, they help the writer show the reader how some ideas are of greater importance than others. In their informing function, they help the writer see how to present new knowledge while keeping readers aware of the old.'

(Meyer, 1984:63)

Because advance planning can be a valuable aid to student-writers, teachers not only teach their students how to draw up an outline but also provide them with one whenever necessary. Britton et al. (1975) write that an outline is 'a kind of help commonly offered to children at school' (Britton et al., 1975:27). Haycraft (1978), addressing the ESL writing teacher says, 'you produce the outline of a composition which students fill out' (Haycraft, 1978:119). Imhoof and Hudson, arguing that 'writing a good composition requires a careful and planned structuring of ideas', go on to say 'It is this skill - the structuring of ideas - which receives attention in this [their] book' (Imhoof and Hudson, 1978: xiii). And Holden, reminding students that 'until you have made a clear plan you will not do maximum justice to your own abilities in composition', tries 'to illustrate the planning of an essay ... like this':

I.	Introduction	1....
II.	Main Body	2....
		3....
		4....
		5....
		6....
		7....
III.	Conclusion	8....'

Holden explains the outline sample as follows, 'The figures represent the ideas we have selected to write about in this order. We have given eight - there might be more - but I do not think a successful essay could be written with less' (Holden, 1967:161-162).

Students, whether following their outlines or the teacher's, are ready to translate their ideas into words and sentences. This takes the form of a first draft which is given to the teacher for feedback and evaluation. In sections 3.1.6 and 3.1.7 we discuss feedback and evaluation in the product-based classroom.

3.1.6 Feedback

Feedback in the writing-as-product classroom is characterized by emphasis on grammatical and structural accuracy. Surface errors are pointed out and students are encouraged to correct them. Error correction, whether done directly by the teacher or by the students, has its advantages and is practised in a number of ways.

On the usefulness of error correction, Gurrey (1955), urging that 'learners must acquire the habit of noticing mistakes in their own writing', argues that 'the correction of compositions can help a pupil to learn a new language' (Gurrey, 1955:146). Holden (1964), reminding students that 'ambiguity [in writing] is usually grammatical', recommends that students 'look over their work for mistakes in spelling, punctuation, and grammar'

(Holden, 1964:168). Rivers and Temperley (1978), rejecting the 'commonly-held opinion that students should not be shown incorrect English because they will learn the errors', argue that 'young teachers who are not native speakers improve in their control of the syntax ... of English ... yet they see a great deal of incorrect English in the process' (Rivers and Temperley, 1978:272). And Rivers (1981) warns that 'a great deal of un-corrected writing is merely a waste of time and energy ... [because] inaccuracies and misconceptions become firmly fixed in the student's mind and are difficult to eradicate at a later date' (Rivers, 1981:306-307).

With regard to techniques of error correction, the literature reveals a number of methods which could be used. Of these, we will describe some of the common approaches to error treatment. Firstly, errors are pointed out and corrected by the teacher. The students would then be asked to rewrite their compositions avoiding all the corrected errors. Secondly, errors are underlined only, and students are expected to work out for themselves the nature of each error and correct it. Thirdly, errors are pointed out and marked with a symbol which specifies the nature of the error made. Students, who are familiar with the error symbols, are expected to correct each accordingly. Fourthly, errors are not underlined specifically, but a check mark is written in

the margin opposite to the line or lines where the error occurs. Students, alone or in groups, must identify and correct the errors themselves. Finally, errors are grouped by the teacher, written on the blackboard or photocopied, and corrected in the classroom. The teacher, in the process of correcting the errors, provides students with the necessary explanations about each type of error.

The rationale behind the different error correction techniques is to help learners eradicate these errors and avoid making them as they proceed from one writing assignment to another. Avoiding errors, the students are aware, could ensure them a good grade. In section 3.1.7 we describe evaluation and grading in the writing-as-product classroom.

3.1.7 Evaluation and grading

Evaluation in the writing-as-product classroom is guided by the extent to which a piece of writing displays the student-writer's ability to produce error-free, well-formed sentences. Consideration to content, however, is assumed inherent in the consideration to form. That is, the better the linguistic performance is, the better the meaning is. This perhaps explains why students receive intensive grammar practice, imitate models, and exercise methods of error correction.

With regard to assigning a grade, however, teachers

are advised to consider what Rivers et al. (1978:324) call 'the interplay of a number of factors'. These factors include grammatical accuracy, organization of content, lexical choices, and language fluency. Teachers are also advised to decide on the weighting they assign to the different writing factors. A typical weighted checklist which has been popular for some time, and which reveals emphasis on grammatical accuracy, is described below (the checklist is based on Rivers et al., 1978):

- | | |
|--|-----|
| 1. Organization of content (focus, coherence, originality) | 20% |
| 2. Structure (grammatical and structural accuracy) | 40% |
| 3. Lexical choices | 20% |
| 4. Idiomatic flavour (feeling of language, fluency) | 20% |

3.2 THE PROCESS TREATMENT: THEORETICAL ASSUMPTIONS

3.2.1 Introduction

The theoretical framework which guided the process treatment was informed by process-related research into writing as well as by research in other disciplines, such as cognitive psychology, schema theory, and second language acquisition. The framework consisted of theoretical assumptions with regard to the purpose of writing, the individual learner, the role(s) of the writing teacher, the reading-writing interface and reading materials, the talking-writing interface, the

writing topics/assignments, drafting and redrafting, feedback and attitudes to errors, and on evaluation and grading in the writing-as-process classroom. These will constitute the subject matter of the following paragraph.

3.2.2 Writing as meaning

The process treatment has adopted the view that writing is an act of discovering and communicating meaning (Graves, 1978; Irmscher, 1979; Lauer, 1980; Young, 1981; Emig, 1981; Cooper, 1983; Rose, 1983; McKay, 1984; McCrimmon, 1984). Writing is the act of 'exploration of what we know and what we feel about what we know through language' (Murray, 1984:89). Furthermore, writing as 'meaning-making' is an active process which engages thought; 'Writing is thinking' (Cooper, 1983: 291). Writers, engaged in constructing meaning, think and re-think, write and re-write, select and re-select. They make choices at the level of the word, the phrase, the clause, the paragraph, and the whole essay. These choices, from the word to the full text, are guided by their approximation to their intended meaning. That is, the writer's linguistic choices are governed by the meaning he (we will use 'he' to refer to the learner regardless of sex) intends to convey, rather than the other way round. Judy (1980), arguing against those who claim that form is 'something independent of a

writer's content ... or which exists before content', writes that 'form grows from content and is inseparable from it' (Judy, 1980:41). And Nattingar (1984) argues that as writers 'write and rewrite and approximate closely their intended meaning, the form with which to express the meaning suggests itself' (Nattingar, 1984: 395).

3.2.3 Students as individuals

The process treatment viewed students as writers with varying writing styles, attitudes and abilities, and with varying writing needs (Murray, 1968; Young, 1981; Fulwiler, 1982; Seiferling, 1981; Jensen and Di Tiberio, 1984; Cooper et al., 1984). The treatment, furthermore, accepted students for what they are, rather than for what they should be. For what is needed when students come to a writing class is 'to know exactly what they can and what they can't do as writers - not just their degree of conformity to standard usage and spelling rules' (Cooper et al., 1984:20). In addition, the treatment maintained an interest in and respect for individual students, and to any piece of writing they produced. Murray (1968) recommends that 'if the [writing] teacher is genuinely interested in the student as a person and the student knows it - no problem' (Murray, 1968:151). On another occasion, six years later, Murray advises, 'we have to respect the student,

not for his product ... but for the search for truth in which he is engaged' (Murray, 1984:91).

However, the treatment considered that the active participation of students and their responsible academic behaviour could be crucial to their achievement and their progress as writers. Jacobs (1982), in a longitudinal study of seven L2 students in a writing class, has observed that only two of the seven managed to write successful academic essays by the end of term. The others did not because they failed to put in 'the prodigious effort made by Rudy and Tomas [the two successful students]' (Jacobs, 1982:29). In another study, Brannon and Knoblauch (1982), arguing for students' share in the learning/teaching operation, conclude that 'a sense of genuine responsibility ... can be a powerful first step in the development of mature competence [in writing]' (Brannon and Knoblauch, 1983:166). And Kelly, arguing for a better understanding between the teacher and the student in the writing classroom, writes 'we want students to become responsible for their own learning' (Kelly, 1984:50).

3.2.4 The role of the teacher

The teacher's most prominent roles in the writing-as-process classroom are those of a READER and a LISTENER (Britton et al., 1975; Judy, 1980; Nelson, 1981; Emig, 1981; Jeffery, 1981; Collins, 1981; Murray, 1982;

Purves, 1984).

As a reader, the process teacher reads the students' texts as a realist rather than as an arbiter. That is, he reads and accepts these texts for what they are, not as he wishes them to be. He accepts the students' weaknesses in the same way as he accepts their strengths. He reads the first draft (students are allowed to write more than one draft), for example, in order to learn about each individual student's first attempt to build up an argument, i.e. to create meaning, to find out where the student has succeeded and where he has not, to note down queries about the student's intention(s) in a particular paragraph(s) of his text (the queries are usually negotiated in the teacher-student conference), to compare the student's performance on content and on form to earlier performances, and to record all findings in the student's personal file.

Furthermore, the process teacher reads the second draft in order to discover the extent to which the student-writer has improved his argument, to assess the effectiveness of the teacher-student conference, i.e. feedback, to learn about each individual writer's pace of progress, to identify the different needs of different individual writers, and to work out the appropriate means to achieve the desired writing ends.

Finally, the process teacher reads the students' texts as a trusted friend, an interested learner, and

a genuine audience. The teacher, treating students' texts as genuine attempts to communicate meaning within their abilities, reads their texts with interest in the content and with readiness to provide constructive comments. Even when a student's ideas are trivial, incoherent, or irrelevant, the teacher still expresses his interest in them, guiding the student toward finding out for himself the weaknesses in question. For it is accepted that when students hand in their finished texts, they assume (correctly) that their views and ideas, to them at least, are quite lucid and clear. It is further accepted that negative criticism and, more seriously, sarcasm could cause incurable damage, especially to apprehensive student-writers (see Daly, 1977 and 1979). In so doing, the teacher succeeds in gaining the trust of the students who become more willing to seek their writing teacher's guidance and advice on what they write. Nelson (1981) has argued that 'writers profit more from the personal comments of friends, readers and other writers than they do from formal criticism' (Nelson, 1981:60). When the process teacher becomes the trusted friend and the genuine audience, student-writers, it is assumed, become more willing to write, and more confident to consult and seek advice from him. And it is from this position that the teacher and the student-writer are likely to experience writing as a meaning-making activity.

In the same way the process teacher plays his role as a reader to achieve various purposes, so does he perform his role as a listener. This role is usually exercised in the classroom during class discussion, in the teacher-student conferences after each writing task, and in informal encounters between the teacher and his students.

In the classroom, the teacher, engaging the students in a meaningful discussion, sits back and listens to the students' individual or group views on the matter under discussion. He, for example, checks on the students' understanding of a particular reading text he has assigned, on their approaches to building up and pursuing their line of argument, on their attempts to substantiate their points with relevant evidence, on individual student contribution to the general discussion, and on their successes and/or failures in achieving academic responsibility. However, whenever the teacher participates in the on-going discussion, he always credits all participants' views, highlights these views, initiates a new (though related) controversy, and invites more student participation. And again, the teacher sits back and listens to the students' voices as they engage in a meaning-finding and meaning-making operation.

In the teacher-student conferences, usually held after completing the first draft, the teacher listens

to each individual student telling him about the meaning he intends to convey in his first draft. In so doing, the teacher-listener gives the student an opportunity to discover for himself where things have gone wrong in the text, and the experience of becoming the editor, diagnostician, and reviewer of his own texts. When the teacher listens and the student talks, it is suggested, the student not only finds out about what he has written, but also discovers what he can still add to his text.

Finally, the teacher listens to students informally in order to help them discover what they have to say, to relieve their 'pains' whenever they are stuck, to learn about their problems and help them overcome them, to encourage them and give them confidence, to show his care and interest in them, and most important perhaps, to pass on to them the responsibility for their own learning (Carnicelli, 1980; Garrison, 1974; Wason, 1980; Macrorie, 1984; Murray, 1984; Kelly, 1984; Hildenbrand, 1986).

3.2.5 The reading-writing interface

The role of reading and the selection of reading materials for the writing-as-process classroom have been influenced by the findings of research on reading, schema theory, theories of discourse, and composition research. To begin with, it has been argued that reading-for-comprehension, i.e. extracting meaning, involves more

than the reader's knowledge of the meaning of individual words, phrases, sentences, or paragraphs. That is, the reader's linguistic knowledge alone does not ensure the recovery of meaning in a particular text. Rather, the text 'only provides directions for ... readers as to how they should retrieve or construct meaning from their own, previously acquired knowledge [Cognitive psychology refers to this acquired knowledge as schemata]' (Carrell and Eisterhold, 1983:555). According to schema theory, comprehending, i.e. constructing meaning, requires an efficient interaction between the linguistic clues provided by the writer in the text and the reader's background knowledge, i.e. his schemata (Carrell and Eisterhold, 1983; Clarke and Silberstein, 1977; Goodman, 1967, 1973a, 1973b; Widdowson, 1979; Krashen, 1985). But what are schemata? And how are they acquired?

Rose (1981), arguing that cognitive psychologists have provided evidence that 'human beings process information with the aid of fundamental scripts, scenarios or ... schemata', defines a schema as follows:

'A schema is an abstract representation of an object, event, or situation that is born of previous contacts with those objects, events, situations, and that, in turn, fosters comprehension of similar objects, events, situations. I understand and remember an unfamiliar fairy tale because I have heard fairy tales ... and have abstracted their essential structure and conventions'

(Rose, 1981:91-92)

From the above definition, two observations could be made: one, that schemata are as varied as human experience is, and two, that schemata are internalized (or at least are likely to be acquired) from previous and constant contact with events, objects, or situations. As far as reading is concerned, however, the reader, in his attempt to construct meaning, is expected to activate a number of schemata, ranging, in Zamel's 1984 terms 'from graphic to syntactic, to cultural schemata' (p.155). Carrell et al. (1983), arguing that 'readers activate an appropriate schema against which they try to give a text a consistent interpretation', distinguish between formal schemata as 'background knowledge of the formal, rhetorical, and organizational structures of different types of texts', and content schemata as 'background knowledge of the content area of the text' (Carrell et al., 1983:560). There are, that is, schemata for form and schemata for content. The question is: how are these schemata acquired?

The answer to the above question derives from the work of Scardamalia et al. (1982) who, arguing that 'people do learn to produce longer compositions ... by learning more extended schemata', suggest that schemata are acquired 'partly through reading and listening, no doubt' (Scardamalia et al., 1982:189). Another observation is made by Ong (1979) who writes 'there is no way to write unless you read, and read a lot ... you have

to read, read, read' (Ong, 1979:3). A further observation is made by Rose (1983) who, criticising 'remedial writing courses' for being 'ineffective, even counterproductive' because they 'reduce, fragment, and ... misrepresent the composing process', concludes:

'The sad truth is that many of our students, particularly remedial students, do not get much opportunity to read or write extended academic discourse before reaching us, and thus not offered the chance to develop a wide repertoire of discourse structures or schemata, as they are called by cognitive psychologists.'

(Rose, 1983:120)

It should be noted, however, that the reading referred to above has to be in Krashen's (1985) terms 'self-motivated reading for pleasure and/or interest' (p.19) on the one hand, and in the form of what Zamel (1984) calls 'reading ... whole discourses' (p.156) on the other. Kinneavy (1983), analyzing 'Four contemporary models for teaching composition' which included Maffett (1968), Britton (1975), D'Angelo (1975), and Kinneavy (1971), concludes that 'all four of these authors believe that composition is best taught with examples of full discourse' (Kinneavy, 1983:123).

The above-reported research on the reading-writing interface has, in turn, led some researchers to suggest that 'writing cannot be seen in isolation from communicative skills in general' (de Beaugrande, 1982:232). de Beaugrande, arguing that 'a theory of writing must be

formulated in close contact with current theories of reading', goes on to suggest that 'writing and reading skills must be stipulated in coordination with research on speaking' (de Beaugrande, 1982:232-3). The following section, 3.2.6, is intended to shed some light on the talking-writing interface.

3.2.6 The talking-writing interface

Process-related research on writing, guided by research in other disciplines, such as speaking, cognition and discourse studies, has revealed some interdependencies between talking and writing. To begin with, 'when we speak we compose; [and] when we write we compose even better' (Fulwiler, 1982:18). A similar observation appears in the report of the 'Committee of the National Conference on Research on English' (1976) which, emphasizing the role of talking as a lead in to writing, has suggested that 'the confidence and fluency that stem from composing with spoken words ... is essentially related to composing with written words' (1976:2). Another reference on the same issue is made by Mellon (1981) who, defining discourse as 'structures of thought', writes 'when we speak or write, we do not direct individual words or sentences to one another, we discourse' (Mellon, 1981:41). And Daiute (1984), identifying the differences between writing and speaking in terms of 'the method, the speed, permanence of expression, and

the reliance on independent content', concludes that 'talking and writing are both language-production processes ... [and] that both writers and speakers form ideas into linguistic sequences' (Daiute, 1984: 206).

Furthermore, process-related research has revealed the impact which talking can have on writing in the writing-as-process classroom. Cooper and Odell (1976), expressing an awareness that 'speech and writing constitute different modes of communication and make different demands on a communicator', accept, none-the-less, that 'there is some reason to think that the act of speaking may directly assist the act of writing' (Cooper and Odell, 1976:103). There are a number of ways in which talking may aid the writer at the different stages of the writing operation. According to Kroll (1984) 'talking ... is beneficial in the pre-writing stage, when students are exploring subjects they may write about later' (Kroll, 1984:260). A similar observation is made by Emig (1977) who, recognizing the 'cognitive value of talk', argues that 'talking is a valuable form of prewriting' (Emig, 1977:123). Another observation appears in Harris (1978) who writes, 'When the initial prewriting exploration proceeds orally, an apprentice writer can test his ideas aloud by "talking them out"' (Harris, 1978:83). And Odell (1981), arguing that students 'have to explore their

subject matter' before they write, suggests that 'the process of discovery begins not with writing but with talk' (Odell, 1981:99).

Talking may, furthermore, assist the student-writer to discover his own thoughts and ideas. Zoellner (1969), identifying talking as 'the solution' to the student's 'opaque and impenetrable sentence or paragraph', describes how, once students are allowed to talk about what they mean, '... out it comes, a sustained, articulated, rapid-fire segment of "sound-stream", usually from five to fifteen seconds' duration, which communicates to me effectively and quickly what they "had in mind" when they produced the impenetrable paragraph' (Zoellner, 1969:273). A similar observation is made by McCrimmon (1984) who, viewing talking and writing as processes of 'making choices', writes that as talking goes on 'some lines of thought peter out; others open up and suggest ideas not previously thought of' (McCrimmon, 1984:4). And Kelly (1984), criticising 'the sterile academic classroom', advocates talking because 'as writers cover a wide range of thought and feelings in their dialogues with teacher and classmates, they discover ... [their] voices' (Kelly, 1984:60).

Finally, talking may assist the writer in some other ways. Trosky and Wood (1981) have argued that 'the composer, ... having developed a confidence from the

oral composition [i.e. from talking], is more inclined to take care in "getting it down" (Trosky and Wood, 1981:103). In addition to giving the writer confidence to write down his thoughts, talking 'can trigger necessary revision or reinforce and highlight certain elements on a particular position' (Trosky et al., 1981:103). And lastly, Zoellner (1969), realizing the superiority of the 'vocal modality', i.e. talking, over the 'scribal modality', i.e. writing, concludes that 'this predominant skill in the vocal modality can be exploited by means of the talk-write dialogue to achieve through intermodal transfer an increase in skill in the scribal modality' (Zoellner, 1969:300-301).

3.2.7 The writing topics

Process-related research does not provide an answer to the question of what students should write about, i.e. the writing topic. What the research however does, is characterize the nature of the writing topic (assumed) appropriate for the writing-as-process classroom. Odell (1981), arguing that 'our writing assignments must do more than pose what we hope are interesting topics', suggests that an appropriate writing topic should enable students 'to see what their purpose is', identify who their audience is, and understand 'the form' with which to fulfill the task. That is, students should know

whether they are expected to inform, report, persuade, etc.; they also should learn about who their potential audience is (the teacher, for example); and they should understand the form of their writing, i.e. whether it is a dialogue, an essay, a short story, etc., Odell, (1981:115-116).

Furthermore, Murray (1968) argues that an appropriate topic is one which 'has three elements'. These are:

'First, the author must have a point of view towards his subject ... Next, we find information in the good subject. Even in fiction and poetry we are informed for we either enter into the poet's vision of the world, or we put on the skin of a character in a novel ... The good subject has, finally, an appropriate form. This means simply that when we have finished the article or the book we feel a sense of completion.'

(Murray, 1968:27)

Finally, appropriate writing topics should be academically-oriented, cognitively challenging, and psychologically interesting and motivating. Rose (1983), investigating the types of writing expected from college students and which require students to work 'with large bodies of information garnered from lectures and readings', concludes that 'we develop curriculums that offer academically oriented topics, the difficulty of each being systematically gradated so that the student is continually challenged in ways that don't overwhelm' (Rose, 1983:114). According to Young (1981) who, arguing that no student 'would ever write an essay ... unless he were coerced into it', suggests that

a good writing topic is one which takes the form of 'a problem' which the student finds 'genuine and interesting'. Young adds saying, 'but the problem should be presented in such a way that it becomes real and important to the students, so that they make it their own' (Young, 1981:64-65). Kroll (1984), adopting a 'cognitive-developmental approach' to composition teaching, concludes that such an approach 'entails the presentation of challenging - yet realistic and interesting - writing tasks that require students to extend their skills of thought and language' (Kroll, 1984:262). And Lauer (1980), defining writing as 'a unique way of learning and discovery', suggests that 'writing assignments should be set broadly to allow students to find genuine starting points and to explore questions that they deem compelling, whether the writing deals with personal experience, public issues or literature' (Lauer, 1980:64).

3.2.8 Drafting and re-drafting: revising

Process-related research, which has revealed the 'discursive', 'cyclical' and 'non-linear' nature of the composing process (cf. Chapter Two, section 2.2), views revision as an essential part of the writing act. Murray (1968), defining the writer as someone who 'is always forming, always changing, until he has composed a piece of writing', argues that 'rewriting is what

you do when you are a writer, for it is an essential part of the process of writing' (Murray, 1968:10-11). Sommers (1979), rejecting the view that revision is 'a separate stage that comes after the completion of a first or second draft', argues that revision is 'the process of making a [written] work congruent with what a writer intends - a process that occurs throughout the writing of a work' (Sommers, 1979:48). And Berthoff (1984), finding no evidence in 'current rhetorical theory that in composing everything has to happen at once', concludes that 'revision is, indeed, re-seeing and it goes on continually in the composing process' (Berthoff, 1984:28).

In the light of the above, it is recommended that students in a writing-as-process classroom should be allowed to write and rewrite, draft and re-draft. Carnicelli (1980), adopting the view that 'writing should be taught as a process', describes the multi-draft policy as follows, 'In a process approach, student papers are treated as drafts, as papers-in-process' (Carnicelli, 1980:102). As such, the first draft becomes the writer's first attempt to communicate some message; the second draft another attempt to develop the first draft and approximate it to the writer's intended meaning; and so on. Wason (1980), developing a hypothesis 'that writing is difficult for some people because they try to do two incompatible things at the same time: say

something, and say it in the most acceptable way', argues that the aim of his first draft 'is simply to exteriorize thought without regard to its expression ... because little is elaborated or connected' (Wason, 1980:132). A similar observation is made by Murray (1984) who, claiming that 'the writing teacher has the excitement of reading unfinished writing', recommends that students 'write a [first] discovery draft, and I point out that many writers have to do that' (Murray, 1984:266). Another observation appears in Seiferling (1981) who, arguing that revision is 'crucial to the student's writing', writes 'the first drafts simply lay out a work-schedule for the second draft' (Seiferling, 1981:70). The impact which the first draft could have on the second draft will be discussed in the following paragraph.

Bartholomae (1979), defining rewriting 'as the opportunity for the discovery of new information and new connections', goes on and writes, 'it is also the occasion for consolidating and reshaping the information in the first draft' (Bartholomae, 1979:91-92). Similarly, Collins and Genter (1980), advocating that 'the simplest, yet most effective' way of writing is 'to write down all the ideas you have', conclude that 'getting the ideas down in rough but tangible form paves the way for the stage of idea-manipulation, in which new ideas may be discovered and some old ideas

may be rejected' (Collins and Genter, 1980:54). And Murray (1980), arguing that revising 'becomes the most significant kind of rehearsal for the next draft', concludes that 'the writer is constantly learning from ... [the first draft] ... the writer does not look primarily outside the piece of writing [i.e. the first draft] ... the writer looks within the piece of writing' (Murray, 1980:7).

It should be noted, however, that in order for students to write a better draft, they should be given constructive feedback after each draft. Beach (1979), arguing that constructive feedback 'gives students another reader's perspective on whether or how well the intended meaning has been communicated', suggests that 'without that external perspective it may be difficult for students on their own to recognize whether their intended meaning has been communicated' (Beach, 1979:117). The following section, 3.2.9, will discuss the process view on what constitutes constructive feedback.

3.2.9 Process feedback

Feedback, in the light of the above, is crucial to the writing-as-process classroom. However, process-related research does not prescribe one type of feedback; rather it describes the nature of what might constitute constructive feedback. Knoblauch and Brannon (1984),

realizing that teachers' feedback is very 'valuable ... to facilitate improvement', write, 'thoughtful commentary [i.e. feedback] describes when communication has occurred and when it has not, raising questions that the writer may never have considered' (Knoblauch and Brannon, 1984:285-286). Another observation is made by Harris (1978) who, criticizing teachers' responses as 'final judgements on a finished product', recommends instead 'a continuing program of offering feedback to student writers as they move from the initial chaos of the unrefined subject to a well-articulated written product' (Harris, 1978:82). And Graham et al. (1981) argue that teachers' feedback 'to student writing is critical to development of writing abilities' (Graham et al.:171).

Feedback, furthermore, should be positive, encouraging, specific, and content-based. According to Hillocks (1982) who, arguing that 'Feedback ... and revision have been assumed for years to be efficacious', suggests that 'teacher comment, when positive and focused on particular aspects of writing over a series of compositions, can be effective' (Hillocks, 1982:276). In a study by Chenoweth (1987), the author, recommending teachers' feedback in the form of 'questions that make the student think more about a particular point', argues that 'the comment which the teacher makes should be orientated towards the MEANING of the statement

rather than the faulty grammar' (Chenoweth, 1987:27). And Kantor (1984), arguing for a process teacher's roles of a 'trusted adult' and 'a fellow writer', recommends teacher's feedback which is 'process-oriented, in that it represents suggestions for improving the pieces ... rather than talking prescriptively about aspects of composing' (Kantor, 1984:82).

Finally, it is recommended that feedback should be oral rather than written. McCrimmon (1984), arguing that feedback 'is most helpful when it consists of constructive suggestions of alternatives', goes on to suggest that feedback is 'best ... when both the writer and his critics can engage in a free discussion of the consequences of making one choice rather than another in relation to the whole context of the paper' (McCrimmon, 1984:11). Warning of written feedback as 'an exercise in futility', Knoblauch et al. (1984) draw attention to three problems which written feedback could result in, '(1) students often do not comprehend teacher responses ...; (2) even when they do, they do not always use those responses and may not know how to use them; (3) when they use them, they do not necessarily write more effectively as a result' (Knoblauch et al., 1984:288). On the other hand, oral feedback, in the form of teacher-student conference, 'can play an important role ... in establishing a better environment for developing writing skills in writing' (Duke, 1975:44).

Escholz (1980), defining conferences as occasions 'to address particular writing needs of each student', writes, 'the individual conference is particularly effective ... because it permits the teacher to intervene [i.e. provide feedback] in each student's writing process at times when the student can USE the help most' (Escholz, 1980:28-29). And Murray (1968), recommending that 'the writing teacher and his student should face each other over the problems the student is facing in his writing', suggests that teacher-student conferences could serve best especially when 'the conference focused on what is on the [student's written] page' (Murray, 1968:150).

3.2.10 Attitude to errors

Writing-as-process research, in viewing writing as a meaning-making act in which writers write and re-write, draft and re-draft in order to approximate to their intended meaning, adopts a mild and tolerant attitude to surface errors. Kroll (1984), arguing that errors are 'valuable analytical tools, a way to understand the strategies that a student is using in his or her writing', goes on to argue that student-writers 'will probably make mistakes, but these must be greeted as promising signs of development' (Kroll, 1984:262). Emig (1981), advocating that the assessment of growth in writing should be seen against the 'developmental dimensions' of the writing

process, argues that errors are part of this developmental process on the one hand, and are 'generally bold, chance taking ... rational [and] intelligent' on the other (Emig, 1981:27-29). And de Beaugrande (1983) arguing that language learners internalize grammar rules 'through a succession of model stages', suggests that errors are developmental in nature and their occurrence, therefore, 'depends on the learner's current [linguistic] model' (de Beaugrande, 1983:126).

It has, furthermore, been suggested that errors are not necessarily signs of a lack of linguistic knowledge or incompetence. Murray (1968), arguing that writing is an act of communicating meaning and that form is the vehicle to do so, suggests that a student-writer who 'was writing ungrammatically ... did not have a problem in grammar ... [rather] he had a problem in thinking, because he was not thinking logically' (Murray, 1968:19). According to Bracewell and Flemming (1981), who, in a study intended to look into 'reasons for grammatical errors', argue that 'the reasons for this ... appear in the thinking processes that lead to such errors' (Bracewell and Flemming, 1981:61). And Bartholomae (1979), arguing against the claim that student-writers 'overlook errors ... due to carelessness or a lack of understanding of standard forms', suggests that 'the difficulty lies in the trouble basic writers have objectifying their language and seeing it as marks on

a page rather than perceiving it as the sound of a voice or a train of ideas' (Bartholomae, 1979:97-99). Bartholomae adds that 'students "see" correct forms when they proofread because they read in their own grammatical competence' (ibid.:99).

Finally, it is suggested that error correction could have negative effects on the student's writing process. Bracewell and Flemming (1981), criticizing focus on 'conventional errors' in the writing classroom, justify their criticism as follows:

'First ... skills in written conventions are so easy to teach that they should not occupy a significant proportion of class time. Second ... such conventions are not worth teaching since if one leaves them alone they'll be learned on their own. Third ... conventions are dangerous to teach since students may become obsessed with corrections to the exclusion of the communicative and exploratory aspects of writing.'

(Bracewell and Flemming, 1981:60)

A similar observation is made by de Beaugrande, 1983) who, observing that ESL 'unskilled writers who struggle with grammar and spelling are prone to writing essays with trivial or confused content', suggests that 'the heavy load on the "shallower" levels results in a degradation of the "deeper" ones' (de Beaugrande, 1983:127). A further observation is made by Hairston (1981) who, criticizing the practice of error correction, argues that 'we ... risk having our students become so anxious about rules that they over-edit while they are trying to write and neglect what is really basic, that is, content and

organization' (Hairston, 1981:794). And Scardamalia et al. (1982), identifying the 'production factors in writing' such as the cognitive, psychological, and linguistic, conclude; 'having to attend to low-level concerns of composition such as spelling and punctuation interferes with attention to higher-level concerns of composition' (Scardamalia et al., 1982:176).

3.2.11 Evaluation and grading

Writing-as-process research, in the light of the above reported findings, views evaluation as a means for learning. Murray (1980), stressing that 'evaluation in the writing course is not a matter of an occasional test', suggests that 'as the student passes through the stages of the writing process and tries to bring the forces ... [of reading and writing, correcting and collecting] within the balance, there is constant evaluation of the writing in process' (Murray, 1981:18). Harris (1978), pointing out that 'teacher evaluation of student writing, offered as a final judgment on a finished product, is only minimally useful', recommends that 'when evaluation is stressed as an on-going tool for revision, the student comes to the realization that not only is writing a process but evaluation is too' (Harris, 1979:82 and 90). The student's awareness of evaluation as an on-going process, Harris adds, 'helps the student to sharpen his skills as a critic ...,'

guides him as he revises, and demonstrates to him that, finally, evaluating his writing is HIS (author's emphasis) job' (ibid.:90).

Furthermore, it has been suggested that evaluation should be seen as a means to measure progress in writing (Britton et al., 1975; Cooper, 1975; MacAlistar, 1982), as an occasion to share writing with the writer (Murray, 1981; Britton et al., 1975), and as a tool to motivate and improve writing (Hirsch, 1977; Harris, 1978; McCrorie, 1986; Brannon et al., 1982; Hildenbrand, 1986; and Freedman, 1979).

With regard to grading, process-related research reveals an agreement among researchers that grades, as part of evaluation, should serve the same purposes that evaluation is meant to serve. Garrison (1974), realizing that 'writing skill is a slow, hard-development, and the fewer punitive elements you can put the student and his work-and-progress, the better', recommends that 'when grading is required ... ask students to submit one or two samples of what they consider their best work ... and give them time to polish or rewrite these as much as they wish to' (Garrison, 1974:82). When students see the grade as the end result of a continuous process of drafting and redrafting, guided by constructive feedback, 'they are usually surprisingly cooperative' (ibid.:83). Escholz (1980), recommending that 'all writing - pre-writing notes, discovery drafts, revisions and final

copies - go into the students' writing folders', suggests that 'at the end of the semester each student submits ... four papers which the student has selected as his or her best are evaluated' (Escholz, 1980:28). And Carnicelli (1980), suggesting that 'students' weekly papers are not graded', goes on to suggest that 'grading is done at the end of the semester, and is based on several revised papers of the student's own choice' (Carnicelli, 1980:102).

Chapter Four describes in detail the classroom practices deriving from the theoretical assumptions presented above.

Chapter Four

THE CLASSROOM REALIZATION OF THE TREATMENTS

4.0 INTRODUCTION

In the previous chapter we identified and described the theoretical frameworks which laid the foundation for the classroom methodologies and strategies of the product and the process treatments. In this chapter we describe in detail the instruction package and classroom practices of each treatment. This will include the preparations for the treatments, such as choosing the location of the study, selecting the subjects, identifying the writing problems, selecting the teachers, and others; it will also include a detailed description of the components of the writing instruction package of the product and the process treatments.

4.1 PREPARATIONS FOR THE TWO TREATMENTS

4.1.1 The location

The location of the study was Beirut University College, an 1800-student liberal arts private institution for higher education, situated in the capital, Beirut, (cf. Chapter One). At this college, as indicated earlier, English plays a key role in the education

system. English is not only taught as a major subject, but is also the medium of instruction in all college subjects except Arabic. A student's success is dependent on his ability to write, in English, essay examinations which are rich in content and sound in form.

The researcher's teaching experience at the college between 1980 and 1985, his familiarity with its education system, and his awareness of the students' writing problems, made this college an appropriate location for this study. Furthermore, the college draws students from all parts of the country, providing a representative sample of the population of students in other higher education institutions. Finally, the fact that the students know the researcher as a teacher in the college, helped in avoiding some methodological problems. For example, the students in the experimental and the control groups adapted quickly to the researcher's presence in their classrooms (the researcher attended classes quite frequently in the course of the experimental work). They even discussed their writing problems with him and, interestingly, sought his advice/feedback from time to time. This gave the researcher ample opportunity to gain insight into the writing operation, and into the students' attitudes and writing problems.

4.1.2 The subjects

The subjects in this inquiry were 56 Freshman-English 1

students (the total sum of two classes), from a population of 300 freshmen entering Beirut University College during the Fall 1986-1987 semester. Freshman-English 1, the first in a series of four writing courses, is a compulsory subject which all freshmen take in their first semester in college. It is also a pre-requisite for many major courses, and a stepping stone for the later writing courses.

The subjects, like all freshmen, had passed either the English Entrance Examination (set by the American University in Beirut), or the TOEFL examination. The mother tongue of all the subjects is Arabic. Many of the subjects, however, had studied French as a second or third language in their pre-college years. For all the subjects, irrespective of their backgrounds, English is a compulsory subject and a medium of instruction in the arts and the sciences.

4.1.3 Class distribution

All freshmen, the subjects in this study included, are usually allowed to register in any of the offered Freshman-English 1 classes. It is college policy to offer as many classes as necessary per semester, at different times of the day, usually between 8.00 a.m. and 5.00 p.m. Students accommodate themselves in accordance with their semester timetables. That is, a student can choose any Freshman-English 1 class if, (a) it does not

cause a time conflict with other courses, and (b) if the chosen class is not closed to registration (a class is closed when 30 students have enrolled). As such, the population of Freshman-English 1 classes is, by and large, a homogeneous one.

4.1.4 The selection of the control and experimental groups

In the light of the above, the task of selecting two classes for this inquiry had been simplified. The two chosen classes were, of the eleven classes offered, scheduled to meet at the same time of the day, 10.00 a.m. This helped in a number of ways. Firstly, time was excluded as a variable. No claim could be made that the morning group, say, performed better because the afternoon group was already tired, or vice versa. Secondly, it was possible to assign the same writing task(s), especially for the pre- and post-tests. Finally, the effects which could have been caused by the notion of the experiment (the so-called Hawthorne effect) were played down. In other words, it was hoped that the students in either group did not change their writing behaviour due to the experiment.

The two groups, like all freshmen, met for five 50-minute periods per week, Monday through Friday, over a period of 14 weeks. This amounted roughly to 70 periods of formal instruction. (During the experiment, unfortunately, four colleagues, three Americans and one

Indian, were kidnapped near the end of the semester. Classes were interrupted from January 25 until February 8. On Monday, February 9, classes were resumed and extra classes were arranged. The semester was extended for two weeks, and Saturdays became working days. Although we managed to carry on from where we left off, it was difficult to recover from the psychological shock.)

One final word remains to be said about the subjects. In the experimental group, three students dropped the course, leaving a total of 24 students (nine girls and 15 boys). In the control group, one student dropped out, leaving 28 subjects (nine girls and 19 boys). The average age in both groups was 20.

4.1.5 Identifying the writing problems

The students' writing problems were discussed at length in a meeting between the academic dean and the seven English instructors (including the researcher). The problems were categorized under two headings: content and form. On content, the following problems were identified:

- students are unable to make a clear 'thesis statement';
- students do not distinguish between what is relevant and what is not relevant to a particular topic;
- students are unable to create a unified text: their sentences are a series of disconnected general statements; they do not make use of relevant specifics to develop major statements;

- students do not reveal any sense of direction in their essays: the ideas do not hang together, do not cohere;
- students rarely reveal a sense of commitment to a particular topic, leaving the reader to struggle to find out what the text is trying to say.

As to form, teachers, expressing frustration and disappointment about the students' recurring grammatical and structural mistakes, identified the following problems:

- students are unable to display a variety of sentence structure; they either use too many simple sentences or, when attempting to combine or subordinate, create stretches of fragments and run-on sentences;
- students' grammatical errors and errors in usage cover the following: subject-verb agreement, word order, misplaced modifiers, prepositions, articles, tense shift, pronoun reference, and others.

4.1.6 Setting the objectives

The Freshman-English 1 writing objectives were identified in terms of content and form. The content objectives read as follows:

- students must be able to formulate a thesis statement which reflects the purpose of the writer;
- students must be able to develop the thesis statement by all of the following:
 - (1) providing adequate support ...
 - (2) arranging the main ideas and supporting details in an organization pattern appropriate to the expository purpose;
 - (3) writing unified prose in which all supporting material is relevant to the thesis statement;

- (4) writing coherent prose, providing effective transitional devices which clearly reflect the organizational pattern and the relationships of the parts; ...'

(Beirut University College: Curriculum Council, October 3, 1986)

With regard to the form objectives, the college recommends that students' essays 'must be transmitted in effective written language which conforms to the conventions of standard English' (ibid.) The following objectives were identified:

- '(a) employing conventional sentence structure ... such as,
 - (1) placing modifiers correctly;
 - (2) coordinating and subordinating ... according to relative importance of ideas; ...
 - (3) avoiding fragments, comma splices and fused sentences;
- (b) employing effective sentence structure by means of all the following:
 - (1) using a variety of sentence patterns;
 - (2) avoiding un-necessary use of passive constructions;
 - (3) avoiding awkward constructions ...'

(ibid.)

Further to the above, the college 'expects students to use standard verb forms, maintaining agreement between subject and verb, pronoun and antecedent ... in addition to using standard practice for spelling, punctuation, and capitalization' (ibid.).

The two treatments, the process and the product, were designed in the light of the above writing objectives.

These will be described in detail in section 2 below. Before that, one issue remains to be considered. This is concerned with teacher selection, and will be described in section 4.1.7 below.

4.1.7 Teacher selection

In selecting a teacher for each treatment, it was assumed that any one of the seven Freshman English teachers was potentially appropriate to teach the control/product group. This was because product-oriented teaching has dominated the college classroom for a long time. However, we sought to ensure that the product teacher

- i. was familiar with the education system at the college,
- ii. had taught Freshman-English 1 for at least three semesters,
- iii. was known to favour traditional teaching practices, usually associated with the product-oriented model. For example, he viewed writing as form before anything else, was strict about grammatical errors, believed in grammar instruction as the best solution to students' errors, considered himself the only authority on matters such as assigning writing tasks, pointing out errors and penalizing them, and considered rewrite/redrafting as an act of mending surface errors.

The selected product teacher was in his early fifties, had taught English at the college for eleven years, and, in many ways, met the requirements set in section (iii) above.

The product teacher was a Lebanese national of Armenian origin. His native language was Armenian, but

he spoke fluent Arabic and English as well. He was an American University graduate, with an M.A. in TEFL. His teaching experience was long and varied. He had taught English at the various levels of education in Lebanese schools, and was therefore familiar with the language background of his freshmen.

The product teacher's experience at the college was also long and varied. His 11-year experience gave his academic views on TEFL some power and authority. He was, for example, knowledgeable about the students' linguistic problems. He also took part in syllabus design for the various writing courses, coordinated Freshman-English 1, conducted placement tests, and chaired a number of meetings intended to develop the teaching of English at the college.

As to the process teacher, he was a Lebanese national in his mid-thirties, spoke English and Arabic fluently, with reasonable knowledge of French, and had an M.A. in TEFL from the American University in Beirut. He had taught Freshman English for three years, during which he worked closely with the product teacher. He consistently expressed dissatisfaction with traditional teaching practices, claiming that they interfere with writing progress. He also showed an interest in research and willingness to experiment new approaches to TEFL. He participated in three summer TEFL workshops between 1981 and 1985, held at the American University

in Beirut.

The process teacher, however, believed in grammar instruction, error correction and grammatically-graded materials in the writing classroom. He, none-the-less, believed in more student-centred instruction, more student-teacher interaction, and more research-based syllabuses. He, in brief, was prepared to listen, discuss and, when convinced, to experiment.

Having described the preparations for the two treatments, we move on to describe each in some detail. We will first describe the components of the product treatment, and then proceed to describe those of the process treatment. This will constitute the subject matter of the following sections, 4.2 and 4.3.

4.2 THE PRODUCT TREATMENT

4.2.1 Introduction

The writing instruction package in the writing-as-product classroom, unlike that in the writing-as-process classroom, was drawn up, discussed, and agreed upon before the beginning of the term. The backbone components of the package were a structural syllabus, a textbook of prose models which 'exemplifies methods of paragraph and essay development', a reading bibliography list comprising a collection of modern essays (non-fiction) and modern short stories (fiction), a set of classroom methods and techniques, and a day-to-day timetable which

specifies the sequence of presentation of the package components. The instruction components which constituted the product treatment will be discussed in the following sections.

4.2.2 The grammar component

The product treatment adopted a structural syllabus in the writing-as-product classroom. The syllabus contents were grammatical points which describe the formal features of the English language. These grammatical units were presented in what was seen as a 'gradual sequence' - a sequence which started with the simple and less complex forms (such as the simple sentence, for example) to the difficult and more complex forms (such as subordination, parallel structures, and the like). Table 4.1 below describes the grammatical areas which constituted the grammar component on the one hand, and presents the sequence in which these forms appeared in the course of the treatment, on the other.

Table 4.1

Weeks 1-5	Sentence elements	Conjunctions and conjunctive adverbs	Sentence variety	Adjective clauses	Adverb clauses	Tense sequence	Noun clauses
Week 6	Revision of all subordinate clauses (sentence level)						
Week 7	Verbals and participle phrases				Gerunds and infinitives		
Week 8	Revision of grammatical topics covered above					FIRST GRAMMAR EXAM	
Week 9	Parallel structures						
Week 10	Conciseness						
Weeks 11-12	Subordination : Revision (paragraph level)						
Week 13	Revision of grammatical topics (weeks 9-12)					SECOND GRAMMAR EXAM	

4.2.2.1 The grammar component: Weeks 1-6

The language forms presented in the first six weeks of the term were intended to teach the students about the elements of the various sentence patterns of the English sentence, i.e. the simple, the compound, the complex, and the compound-complex. Choosing the least complex, the teacher started with the components of the simple sentence, namely the subject and the predicate. The teacher would

then explain that subjects are noun phrases, while predicates are verb phrases. Three simple sentence components could, furthermore, take different forms. For example, the noun phrase could be a noun (such as John, girls, teacher), a nominal group (such as The girls, the new teacher), a pronoun (such as He, She, They), or a pronominal group (such as We all, Everyone in one class, etc.). Having done that, the teacher would explain that the verb phrase could sometimes consist of a finite verb (for example, We all waited), but usually consists of a group of words with a finite verb as its head. The examples below are used to illustrate the components of the simple sentence: the subjects are in capital letters, while the predicates are underlined.

1. I have just telephoned George Lamb.
2. HE was my best friend.
3. THIS is his photograph.
4. WE were placed in the same class twenty years ago.
5. WE ALL assembled in the hall at nine o'clock.
6. THE BOYS were waiting for the headmaster to come in.
7. THE HEADMASTER'S DESK stood on a high platform.
8. HE did not like us, George and me, very much.
9. EVERYONE IN OUR CLASS could see that.
10. Yet GEORGE always did his work perfectly.

The description of the components of the simple sentence would continue, by describing the components of the verb phrase/predicate. These, the teacher would explain, include four grammatical units: verb, complement, object, and adverbial. The appropriate illustrative examples

would always be provided by the teacher. Finally, the teacher would explain to the class that subjects and verbs should be in agreement. This agreement is usually decided by the number of the subject and the form of the verb. Simple examples of agreement are 'He was ...' and 'The boys were ...' in the above sentences (2 and 6).

After the teacher had explained a grammatical form, illustrated with the appropriate examples, he assigned homework on that particular form. There would be, for example, homework on the major constituents of the simple sentence, on the variety of the subject forms, on the predicate and its elements, on subject-verb agreement, and so on. The students were expected to prepare their homework before they came to the class. In the class, the teacher would invite different individual students to write their answers on the blackboard. He would then invite the rest of the class to read the answer on the board and either agree or object to the given answer. In the case of agreement that the answer was right, the process continued and more students were invited to write their answers. In the event of disagreement, however, the teacher would give the correct answer. As time (during the one session) went by, the teacher would ask the students to read out (rather than write down on the board) their answers, inviting the students' agreement or objection to the read answer. When an exercise was not all corrected in the classroom, the students had the

responsibility of checking their answers either with their classmates or with the teacher in his office. It was furthermore the case that the students could ask any questions on any grammatical exercise during the two-day revision session which usually preceded a major grammar examination (there were two major grammar examinations during the term, one on the eighth week and another on the thirteenth week).

Having covered the simple sentence, the teacher would move with the students to the more complex sentence patterns, the compound and the complex. Because coordination entails the use of coordinating conjunctions, the teacher would introduce and explain conjunctions and conjunctive adverbs (see Table 4.1 above). The presentation procedure used to introduce the new grammatical form would be identical with that used in presenting the simple sentence. That is, the teacher would introduce conjunctions and conjunctive adverbs, define their functions and use in combining sentences, illustrate by means of detailed examples on the blackboard, and assign practice exercise homework. The students, expected to have done their homework, would take turn in writing their answers on the blackboard. If the answer was correct, the teacher would approve it, and the rest of the class would copy the correct answer in their workbooks. In so doing, the whole class would share and learn from one another. In order to answer all the questions in the exercise, the

teacher would ask the students to read out their answers, inviting the rest of the class to correct their answers whenever necessary. Such a practice became common during the grammar lesson.

Having taught the students about conjunctions, the teacher would move with his students to a new grammatical topic: sentence variety (see Table 4.1 above). The teacher would demonstrate how conjunctions and conjunctive adverbs formed compound sentences, explaining the semantic relation between one clause and the other (comparison, contrast, addition, consequence, etc.). Here again the students would be given intensive practice until they revealed some degree of mastery over the grammatical item.

In order to ensure that the students drew boundaries between sentences, the teacher would introduce run-on sentences (see Table 4.1 above). Here, the students, having had sufficient practice on what constituted a simple sentence, and on how to make compound sentences, were given exercises where run-ons occurred quite frequently, in order to discover and correct the run-ons. (It should be noted that by week 3, the students were asked to write one to three sentences in response to short comprehension questions: cf. section 4.2.3.1 below.)

Following the compound sentences and run-on sentences, the teacher would introduce the complex and compound-complex sentences. For that purpose, the teacher would introduce, describe, and illustrate the adjective, adverb

and noun clauses. This would be done in the same manner as with the preceding grammar lessons, i.e. the teacher would present and demonstrate and the students would practice and drill. Because subordination entails control over the sequence in tenses in the main and subordinate clauses, the topic, tense sequence, would be introduced, explained and practiced. Following the teaching of the grammatical topics in the first five weeks, a general revision of these topics would follow (see Table 4.1, Week 6).

It should be noted that the SENTENCE was the highest grammatical unit in the first five weeks. It was hoped, however, that once the students had learned about subordination and coordination, they would be able to produce larger units than the one sentence (see the Reading Comprehension Quizzes in section 4.2.3.1 below).

4.2.2.2 The grammar component: Weeks 7-13

The grammatical topics which were introduced, discussed, and practiced in the following weeks, 7 to 13, were an extension to and a reinforcement of what went before (Weeks 1-6). The students, having learned about and practiced the various sentence patterns, were given further opportunity to 'sophisticate' their knowledge about those patterns. The sophistication process started in week 7 during which the students were taught about verbals and participial phrases. They were taught, for

example, that a verbal could replace a subordinate clause as in example 1:

Example 1: I saw flames (which were rising)
and heard people (who were shouting).

I saw flames RISING and heard people
SHOUTING.

They were further taught how a present participle could replace a main clause when 'one action is immediately followed by another' as in example 2:

Example 2: John opened the drawer; he took out
a revolver.

(Opening the drawer), John took out
a revolver.

The practice of verbals and participial phrases covered the present participle, the past participle, and the perfect participle. The students were always presented with the rule(s), given illustrative examples, and assigned practice exercises. Such a practice, it was hoped, would help the students to convey their meaning more effectively, by manipulating the structural forms they learned about and practiced. That is, the students were given the opportunity to practice the new forms (verbs and participles, for example) in relation to what they had learned before (subordination and coordination). A common practice can be seen in the following exercise in which the students were asked to change compound and complex sentences (i.e. subordination and coordination) into simple sentences by using verbals and participial phrases:

1. As he knew that he wouldn't be able to buy food on his journey, he took large supplies with him (subordination; complex).
1. Knowing that he wouldn't be able to buy food on his journey, he took large supplies with him (participial phrase; simple).
2. He rode away. He whistled as he went. (Two main clauses.)
2. He rode away whistling. (Verbal; simple.)
3. He holds the rope with one hand, and he stretches out the other to the boy in the water (coordination; compound).
3. Holding the rope with one hand, he stretches out the other to the boy in the water (participial phrase; simple).

The process of sophisticating the students' knowledge about the English sentence continued in the remaining weeks. In week 9 the students would learn about parallel structures, and in week 10 the students would learn about conciseness (through subordination, use of verbals, use of participles, and the like). Here, again, the students were given ample opportunity to practice the new grammatical forms and to revise the older ones. In weeks 11 and 12 the students would revise all the grammatical topics covered during the term, and in week 13 they would sit for their second major grammar examination.

The grammar component, it should be noted, was designed to integrate with the other writing package components in the writing-as-product classroom. The students, for example, would practice the variety of

sentence patterns while learning about the methods and techniques of paragraph and essay development. (Methods of paragraph development was the second major component of the writing instruction package. This component will be described in sections 4.2.3 and 4.2.3.1 below.)

4.2.3 The paragraph development component: the receptive stage

This component introduced the students in the writing-as-product classroom to 'a number of model paragraphs', showing them the various methods and techniques of paragraph and essay development. (This component was based on Imhoof and Hudson's From Paragraph to Essay: Developing Composition Writing, Longman, London, 1975.) Of the fourteen types of paragraph development in the book, only five were selected. These were considered essential to and required by university course work. They included paragraph development by 'listing', by 'comparison', by 'contrast', by 'classification', and by 'cause' and 'effect'. These types were taught between weeks two and seven of the term; an average of one model per week.

In the first session, the teacher, following the textbook instructions, explained to the students that all paragraphs (irrespective of type or method of development) are made up of sentences which serve one of four general functions. Firstly, sentences function as 'paragraph Introducers ... which establish the topic focus of the paragraph as a whole', i.e. Topic Sentences. Secondly,

sentences serve as paragraph Developers which 'present examples or details that support' the topic sentence. Thirdly, sentences function as Modulators which 'provide a smooth transition between different sets of ideas'. Finally, sentences serve as paragraph Terminators which 'logically conclude the ideas discussed in the paragraph' (Imhoof and Hudson, 1975:1).

The teacher, after explaining the four sentence types which 'most successful paragraphs usually contain' (*ibid.* :1), would demonstrate these types in the model paragraphs selected above, i.e. listing paragraphs, comparison paragraphs, etc. The teacher, following the instruction in the textbook, would analyze the model paragraph, say on listing, by defining the function of each sentence. The following is an example which illustrates the analysis of a listing paragraph (from Imhoof and Hudson, p.2):

'¹During the decade of the 1960's, most of the European colonies of Sub-Saharan Africa achieved independence. ²In the West, Nigeria (1960), Sierra Leone (1961), and Gambia (1965) - all former British colonies - joined the family of free and independent nations. ³In the east, Tanzania (1961), Uganda (1962), Kenya (1963), and Zambia (1964) also became sovereign states free of British rule. ⁴As the African empire of Great Britain was being dismantled, France, the other major European coloniser, withdrew from vast areas south of the Sahara. ⁵Thirteen former French colonies gained national status in the single year 1960: Mauritania, Senegal, Mali, Ivory Coast, Upper Volta, Togo, Dahomey, Niger, Chad, Central African Republic, Cameroon, Gabon, and Congo. ⁶Although a few European colonialists still occupy African territory, the 1960's witnessed the birth of more than twenty free, black nations.'

(Imhoof and Hudson, p.2)

The teacher, while reading the above model, would describe sentence 1 as the topic sentence (TS), sentences 2, 3 and 5 as developers which list the countries which gained independence (L1, L2, L3, i.e. listing sentences), sentence 4 as a modulator (M1), and sentence 6 as a terminator or restatement (R). The teacher, using the initials of the various sentence type, would conclude by giving a development 'formula' which describes the listing paragraph. The formula is as follows: TS/L1, L2, M, L3/R. The teacher would add that a listing paragraph might have as many listing sentences (L's) as necessary, and could as well have more than one modulator (M). However, he would remind the students that it would be likely to have one topic sentence (TS) and one restatement (R).

After the analysis, the teacher, using the model paragraphs in the textbook, would invite the students to do a similar analysis. While the students engaged in their textual analysis, the teacher would observe, providing whatever necessary help. By the end of the session, the whole class would take part in deciding on the topic sentence, the listing sentences, the modulators, and the restatement. The students, furthermore, were encouraged to write the formula of the paragraph they had analyzed.

The procedure used in explaining and illustrating the development pattern of the listing paragraph was

applied to describe the other types of paragraph. The 'example' paragraph formula was as follows (the formulae were provided by the textbook):

TS/E1, E2, E3, M, E4/R.

TS stood for topic sentence, E1-E4 stood for example sentences, M stood for a modulator, and R for restatement. The 'comparison' paragraph formula took two forms, depending on whether the writer chose to identify, say, subject A and its characteristics, followed by subject B and its similar characteristics; or whether the writer chose to identify one quality of subject A, followed immediately by the similar one of subject B, and so on. The first formula looked like this:

TI, TS/A-E1, AE2, A-E3; B-E1, B-E2, B-E3/R.

TI stood for topic introducer, TS for topic sentence, A-E1 - A-E3 for example sentences related to subject A, B-E1 - B-E3 for example sentences which alternated with subject A, and R for restatement. The second pattern looked as follows:

TI, TS/A-E1, B-E1, A-E2, B-E2, AE3, B-E3/R.

The initials used correspond with those used in the first formula. The 'contrast' paragraph formulae were the same as the ones used for the comparison paragraph. The only difference was that in comparison writers identify the similarities between the two compared entities, whereas in contrast paragraphs writers identify the dissimilarities between the two contrasted entities.

Finally, the cause and effect paragraph formula took the following form:

TI/TS/C1, C2, M, C3/R.

Here, again, the TI referred to topic introducer, the TS for topic sentence (which states the effect), C1 - C3 for 'cause' sentences (which explain the causes of the 'effect' sentences), M for modulator or transitional sentence, and R for restatement or concluding sentence.

The paragraph development practice described above was limited to analyzing model paragraphs in terms of the function of the sentences in each development type. The students, that is, were looking at and learning about model tests, rather than producing and analyzing their own tests. Because of this, we chose to call this stage the receptive stage. The productive stage, however, started after the students had learned about the particular paragraph development technique, and the particular paragraph formula. This stage will be described in section 4.2.3.1 below.

4.2.3.1 The paragraph development component: the productive stage

The students, having learned about the English sentence patterns and having seen how sentences make paragraphs, were ready to put that knowledge into practice. They were given writing tasks which would allow them to manipulate the knowledge they had received. The tasks (known to the students as Reading Quizzes) were based on

selected readings of essays and short stories. In these tasks, the students were expected to answer comprehension questions in from one to four sentences only. The students were instructed to imitate the paragraph patterns with which they were familiar. (At times the paragraph patterns were provided by the teacher.) The following reading quiz (based on Olivia Manning's short story 'A Spot of Leave') illustrates our point:

- Question: 1. 'When did the story take place? Who was better at adapting to Egyptian life, the French or the English? (Use a complex sentence showing comparison.)
2. 'Compare the two Englishmen, Philip and James, as seen by Aphrodite (pp.134-135). Write a short paragraph starting with a topic sentence, then moving to examples about both of them. Use the block or alternating method below:

TS	Ae1	Be1
	Ae2	Be2
	Ae3	Be3

Conclusion or RT.

The above pattern corresponds with the compare/contrast pattern where TS refers to topic sentence, Ae1 to entity:A:example 1, Be1 to entity:B:example 1, Ae2 to entity:A:example 2, Be2 to entity:B:example 2, Ae3 to entity:A:example 3, Be3 to entity:B:example 3, and RT to restatement or concluding statement.

There were five reading quizzes given between the second and the seventh week of the term. Every reading quiz was designed to give the students the opportunity

to practice one paragraph pattern at a time, using the grammatical structures which were taught and practiced simultaneously.

The reading quizzes were a lead-in to producing longer paragraphs and short essays. As from the eighth week (the first seven weeks being spent on sentence and paragraph patterns), the students were asked to write longer texts. These were called 'major-in-class compositions'. In the following section, 4.2.4 and its sub-sections, we describe the in-class compositions.

4.2.4 Major in-class compositions

4.2.4.1 Introduction

As mentioned above, major in-class compositions were assigned as from the eighth week of the term, following the students' practice of producing complete sentences of various types on the one hand, and of producing stretches of three to four sentences in a short paragraph form on the other. There were five major in-class competitions per term, an average of one composition per week (weeks 8-13). The compositions were based on selected readings which, unlike the readings assigned for short comprehension quizzes, were discussed in the classroom during the 50-minute session. Quizzes were done in class also, but were expected to be completed in 15 minutes only. The teacher would collect the compositions and return them to the students, corrected

and graded. The students were allowed a second draft if their grade was below the average grade C (the grades ranged from the excellent A, to the good B, the average C, the below average D, and the failing F). In the following sections, we describe the various components of the in-class compositions.

4.2.4.2 In-class compositions: reading and classroom discussion

The five major in-class compositions were based on five assigned reading texts, comprising three essays and two short stories. The reading list covered the following:

- Essays:
1. 'The American Dilemma'
(Selections) by K. Clark.
 2. 'Plot' (Selections) by E.M. Forster.
 3. 'Are Women Human?' (Selections)
by D.L. Sayers.

Short Stories:

1. 'The Wharf' by Walter de la Mare
2. 'Concerto' by Elspeth Davie.

Because the major in-class writing assignments were based on one of the above readings, the teacher and the students always discussed the reading selection in the classroom. The teacher and the students would read the reading text sentence by sentence, explaining the meaning of each sentence and relating it to the main idea. The teacher would then answer any questions about the text, from the meaning of a single lexical item to the

meaning of a whole paragraph. The discussion usually took two class sessions during which the teacher would explore the meaning conveyed in the particular reading text. In most cases, the teacher would read the first paragraph of the assigned text and explain it thoroughly. He would then ask individual students to carry on the reading (aloud), inviting the students to volunteer and explain the meaning. In so doing, the teacher would ensure that every individual student had comprehended the ideas/themes conveyed in the text. For this purpose, the teacher would raise questions about specific parts of the text in order to check on the understanding of the whole text.

It should be noted that the teacher made it clear to the students that the discussion sessions which preceded a major in-class composition were intended to help the students learn about every detail in the reading text. The students were further encouraged to make the utmost use of these sessions and to ask whatever questions they liked because the answers to their questions could help them in their writing assignments. The word-by-word reading procedure was thought to ensure that every student knew what the reading text was about.

Having made sure that the students understood the reading text, the teacher would assign the date for the writing session (the writing session usually followed the discussion sessions, when the details of the reading

text were fresh in the memory). At the beginning of the writing session, the teacher would distribute the topic and the instruction sheet. In the following section we describe the writing topic and the writing instructions.

4.2.4.3 The writing topics and the writing instructions

Each of the five writing topics in the writing-as-product classroom was phrased in line with (and intended to elicit) a particular paragraph pattern of the five paragraph patterns described in section 4.2.3 above. That is, there was a topic for listing, another for comparison, a third for contrast, a fourth for cause-effect, and a fifth for example paragraphs. The following are examples which illustrate the point:

The topic: (based on E.M. Foster's 'Plot')

'What two qualities does plot require of its reader? Discuss them in relation to the workmanship of the author (i.e. chains of CAUSE and EFFECT) and the right response on the part of the reader (i.e. in analyzing and synthesizing events). Provide specific examples on both based on details found in the reading selection but using your own words.'

(Topic 2: week 10)

The instructions which were given to the student read as follows:

'Write a well-organized and well-developed paragraph (ONE PARAGRAPH ONLY) in answer to the following question. Give your paragraph a title. Indent and observe the margin. Your grade will be greatly

affected by grammatical errors, coherence, organization and so on. Write a brief paragraph outline before you begin writing your paragraph. A paragraph which copies words or phrases from the original passage will receive a failing grade. Follow the outline:

Outline: Topic sentence

A (developing sentence 1)

B (developing sentence 2)

C (developing sentence 3)

D (developing sentence 4)

E (developing sentence 5)

F (developing sentence 6)

Concluding sentence.

The instructions in all the writing assignments were almost the same, reminding the student of the paragraph pattern, warning him of grammatical errors, and encouraging him to begin with an outline (an outline was sometimes provided by the teacher as in the above assignment).

4.2.4.4 The writing session: drafting

As indicated earlier, all in-class compositions were written, completed and collected in the classroom. The students, after reading the writing topic and the instructions, were allowed to ask/inquire about the topic and the instructions from the teacher during the first five minutes of the writing session. After that, the students would use the remaining 45 minutes to write their compositions. The students were not allowed to talk to each other, to ask any questions, or to use the reading text. In general, the writing session was a very

'serious' occasion on which every individual student had to reflect on himself in order to recall the grammatical structures, the paragraph pattern, and the details of events in the reading text. The first (the grammatical knowledge) would ensure the production of grammatically correct sentences, the second (the paragraph pattern) would help to ensure coherence and proper organization of ideas, and the third (the content knowledge) would provide thought to the sentence pattern.

At the end of the writing session, the teacher would collect the compositions, and assign a new reading-for-writing task. Within two to three days (usually on Mondays, following a week-end) the teacher would return the compositions to the students, corrected and graded. In the following section, 4.2.4.5, we describe the teacher's feedback on major in-class compositions.

4.2.4.5 Product feedback

Feedback in the writing-as-product classroom was more directed toward form, with occasional reference to content. With regard to form, the teacher provided grammatical feedback in three different ways. The first was by correcting the grammatical form in the student's composition as in the following examples:

Example 1: 'John, who is ~~the~~ Aphrodite's husband, ~~is~~^s agreed with his wife to do what she likes.'

(Assignment 3: subject 54)

Example 2: 'We also still have a lot of sensible^{live and moral} people, who don't accept immoral^(y) and dishonest^(y) thing^{because} they always ^{try} to work hard ...'

(Assignment 2: subject 32)

The second type of grammatical treatment (in fact the most commonly used in the product classroom) was by pointing out the errors and defining them to the student by using correction symbols which the students were familiar with. In this was an invitation to the students to correct these errors, and to avoid them in the following writing assignments. The correction symbols used were the following: Agr for subject-verb agreement; ww for wrong word; sp for spelling; W.W.F for wrong word form (for example using 'accept' for 'except'); RO for run-on sentences; SL for small letter; T for tense mistakes; P for punctuation; and K for awkward structures which do not conform with a particular sentence pattern.

The third approach to grammar feedback took the form of direct reference to the grammatical problem, with a reminder from the teacher of the correct grammatical rules. The following examples illustrate this point. The teacher would, for example, write 'You have tense shifts: use either the present or the past tense' to a student who confused tenses. Another example could be shown in the teacher's comment on the following selection from a student's text:

Text: 'A plot is a narrative of events. It depends on causality which overshadows it. It depends

Too many short
sentences. Join them.

on mystery to reach to the high
development. It can move far away
from its limitations. A plot demands
intelligence and memory not curiosity ...'

(Assignment 3: subject 18)

A third example could be seen in the following example:

Text: 'Mr Simmonds had ^{told} tell her that flowers
grow on manure' (aux. + past participle)

(Assignment 4: subject 46)

Because the students in the writing-as-product classroom were allowed only one draft (except for the very few who got a failing or below average grade - see section 4.2.4.6 below), the only occasion left to check on how much the students had learned from the grammar feedback was the following writing assignment. That is, the students were likely to improve their grammatical performance in the following writing assignments if they succeeded in avoiding the errors they made on the previous writing assignment.

The feedback procedure described above was maintained in all the writing assignments during the term. It was always hoped that, as the process of error correction continued, the students would make fewer mistakes towards the end of the term.

It should, finally, be noted that the grammar input which extended until week 13 of the 14-week treatment (see Table 4.1: 4.2.2 above) constituted an on-going

grammar feedback. The students, that is, were learning about the grammatical rules and were, therefore, expected to handle the grammatical errors which the teacher might have pointed out in their compositions. In effect, the correction of errors and the grammar lesson were seen as complementary to each other, both seen as occasions to complexify the students' linguistic competence on the one hand, and to enhance their writing abilities on the other.

With regard to content/meaning feedback, the teacher would write some general comments in the margins of the composition booklet. The following were comments gathered from different students' major in-class compositions:

1. 'You must put more in the content.'
2. 'Your composition needs more points [details] from the essay [i.e. the reading text].'
3. 'Content needs more points and development.'
4. 'Content needs improvement.'
5. 'Be clearer! Develop and organize work in a better way.'
6. 'Put more sense into your work.'
7. 'Composition needs better organization and better development.'

Content feedback, like grammar feedback, was intended to draw the students' attention to the weak areas which their compositions revealed, in the hope that the students would work on improving these areas. The occasion to improve content, however, was the following writing assignment. The students, that is, were not expected to

improve the content of the in-class composition which was already corrected and graded by the teacher. Even when re-write was allowed, the students were expected to improve form rather than content. In section 4.2.4.6 below we will describe the circumstances under which re-write was allowed.

4.2.4.6 In-class compositions: rewrite

The re-write policy in the writing-as-product classroom was stated in the Freshman English I handout which was distributed to the students at the beginning of the term. After defining in-class compositions as those which 'will be given following discussion of major reading assignments', the statement went on to say, 'because most students at the beginning make a great many mistakes in language ..., a student with a D or F grade ... may re-write his composition for a higher grade, the maximum improvement being one full letter grade higher than the original' (Freshman I Handout, Fall 1987). In order to illustrate the re-write policy, we present a first draft as corrected by the teacher, followed by the student's re-write (the first draft was given a D grade):

Draft 1: 1 'Modern ^A america ^{agr.} have both negative and
2 positive points in her society. First,
3 american society ^{agr} have until now ~~the~~
4 moral problem. For example, many
5 corporations in america have the problem

Too many mistakes. Work needs
better development?

6 of pay-offs in their accounting records.
7 Second, it ^{agr}have also ~~the~~ racism ~~problem~~.
8 For example, ^camerican people ^Tdidn't
9 vote for a man ^{agr.}have the problem of
10 racism. In contrast, ^mModern america ^{agr}have
11 many positive points in her society.
12 First, america is the country of freedom, ^{Run-on}
13 each man or woman can vote for any
14 problem or anything in america. Second,
15 ~~S~~america is the country of tecnology and
16 revolution.
17 In conclusion, modern america, with
18 her ~~bo~~th negative and positive points is
19 a tecnological country.'

(Assignment 2: subject 44)

The student, receiving the above feedback on his D
draft, re-wrote the draft as follows (the corrections are
underlined):

Draft 2: 1 'Modern America has both negative and
2 positive points in her big society.
3 First, American society has until now ^{the}~~x~~
4 moral problems. For example, many
5 corporations in America have the problem
6 of pay-offs in their accounting records.
7 Second, it has racis^t(~~m~~) problems. For
8 example, the American public don't vote
9 for a racist person. In contrast,

10 modern America has many positive points
11 in her society. First, America is the
12 country of freedom^{run-on} therefore, each man
13 or woman can vote with or against any
14 Issue. Second, America is the country
15 of tecnology and revolution.
16 In conclusion, modern America, with
17 her^{both} negative and positive points is a
18 tecnological society.'

(Assignment 2: subject 44)

In his re-write, the student succeeded in correcting all the errors that were pointed out by the teacher (except for 'racism' in lines 7 and 9 respectively). The student, however, did not correct the recurring spelling error 'tecnology', obviously because the teacher did not underline it as he did with the other errors. With regard to content, the student did not seem to have changed anything. (Almost all re-writes did not touch on content for two reasons. Firstly, the feedback was heavily grammatical; secondly, the teacher did not encourage changes in content as a precaution against plagiarism.)

The student's reward for correcting the errors he made in his first draft was a better grade (the first draft received a D; whereas the re-write received a C). The grade in the writing-as-product classroom played a key role in motivating the students and in inviting them

to actively participate in the teaching/learning operation. In the following section we will discuss grading in the writing-as-product classroom.

4.2.4.7 Grading

The students in the writing-as-product classroom were tested and graded on each of the components which constituted the product treatment instruction package. They had two grammar examinations, four short quizzes, five major in-class compositions, and one final examination. Then students were informed, in writing, that their overall grade would be the average of all the grades they had received during the term 'with the composition average being given the greatest weight' (Freshman I Handout, Fall 1987). The following is a description of the grading system in the writing-as-product classroom (quoted from the Freshman I Handout, Fall 1987):

1. Quizzes constitute an average of 10%
2. Grammar exams constitute an average of 20%
3. Major compositions constitute an average of 40%
4. Final examination constitutes an average of 30%

Having described the components of the product treatment, we now proceed to describe the components of the process treatment. This will constitute the subject matter of section 4.3 below.

4.3 THE PROCESS TREATMENT

4.3.1 Choosing the mode of discourse

The mode of discourse was chosen in the light of the role that English plays in the college education system, and in view of the learners' writing needs within that system. Freshman-English I is a service course which is intended to prepare the students to write competently for their content courses. It was therefore agreed that the appropriate discourse mode was one which came closest to the sort of short paper or essay examination question that the students would encounter in their general education college courses. The mode chosen was the argumentative/persuasive mode, in which the writer addresses the reader saying, 'this is a point of view that you ought to hold, and these are my reasons for saying so' (Britton et al., 1975:99).

4.3.2 Teaching writing as meaning

The process treatment accepted the view that writing is a meaning-making operation, and that form is an integral part of this operation. Such a view required a set of appropriate classroom methodologies. In general, the treatment sought to ensure that the focus of all writing-related tasks was meaning. For example, reading materials became sources to extract meaning, the classroom a platform for meaning-related debates, the writing topics occasions to stimulate stored information, the first

draft a first-hand attempt to construct meaning, the teacher-student conferences, i.e. feedback, opportunities to exchange ideas, the second draft a stimulant to re-think and re-view the constructed meaning, and evaluation/grading a motivation and an invitation to more meaning-making writing. These process classroom methodologies will be described in sections 4.3.5 to 4.3.12 below. Before that we describe how the process teacher viewed his students, and how he viewed his role(s) in the course of the treatment (cf. sections 4.3.3 and 4.3.4 below).

4.3.3 Students as individuals

The process teacher, accepting each student as a unique individual learner with varying writing strengths and weaknesses, sought, from the start, to establish an academic relationship based on mutual respect and trust with all the subjects in his group. This, it was thought, could be better achieved through an on-going purposeful interaction (oral as well as written) between the teacher and his students.

The teacher, in order to establish the desired relationship, made use of a college policy which encourages teacher-student interaction, by specifying the number of contact/office hours per course (five contact hours per week for Freshman English), and by recommending that teachers inform their students about the location

of their offices and about their available times.

The teacher collected and recorded the information he gathered from his encounters in individual student files. This comprised information about the student's personal as well as academic progress. Such information guided the teacher in helping individual students tackle their writing problems, each according to his personal and academic abilities.

However, the teacher reminded and warned the students of the consequences of irresponsible academic behaviour such as missing classes, failing to meet assigned deadlines, disregarding classroom instruction, and neglecting their duties. The following quotations illustrate the nature of the file information, and the manner in which it guided the teacher:

1. 'Taufic [student's name] is yet unable to overcome his lack of confidence; he distances himself from topic and simply narrates; his linguistic ability is quite poor.'

(Subject 3: week 7)

2. 'Raja [student's name] has managed a stretch of three grammatically correct sentences; never before; good.'

(Subject 5: week 7)

3. 'Jomana [student's name] can still do better. She should ...'
N.B. Jomana was described as a talented writer.

(Subject 11: week 6)

4. 'Huda [student's name] never comes to class on time; always finds excuses ... to warn of consequences.'

(Subject 29: week 4)

5. 'Maha [student's name] has finally made it. Beautiful discussion of topic; cleverly organized details; very few grammatical errors.' N.B. Maha was reported as the most hardworking student.

(Subject 23: week 8)

6. 'Bassam [student's name] still believes that he's the best because his school teachers said so to his parents. He's good - but unless he accepts his weaknesses, he may not improve.'

(Subject 23: week 7)

4.3.4 The process teacher's role

The two major roles which the process teacher played in the course of the treatment were those of the reader and the listener (cf. Chapter Three, 3.2.4). These roles will be revealed in our detailed discussion about reading, classroom discussion, first draft assessment, feedback conferences, and second draft evaluation. However, some adaptations were made in order to appropriate these roles to the educational environment, i.e. the context of this study. For example, the teacher would resort to his authoritarian image (an image granted by the community inside and outside the college) to maintain discipline, to warn the careless, to initiate and promote academic responsibility, and to ensure fair and equal opportunity to all the students, each according to his ability.

4.3.5 Reading in the writing-as-process classroom

The process teacher, given a context in which the teaching and learning of English is limited to the classroom

(cf. Chapter I), adopted a write-from-read strategy for a number of reasons. Firstly, this strategy conformed with a college policy that Freshman English students should 'improve comprehension and gain an understanding and appreciation of organization and themes in selected modern fiction and non-fiction' (Freshman English Syllabus, Fall 1986). Secondly, it would increase the opportunity for the students to work with the target language and interact with its speakers - an opportunity thought to enhance second/foreign language learning (see Corder, 1978). Finally, it would 'encourage students to discuss, question, and examine what they read' (Oster, 1985:67).

The reading list comprised a list of 11 modern short stories and six modern essays (see Appendix 1). The criteria which guided the selection of the reading materials were varied, yet purposeful. Firstly, the texts were authentic and unsimplified. Secondly, they raised universal and controversial issues, likely to attract and motivate the reader's attention and to initiate endless discussion. For example, Mansfield's 'The Garden Party' and Chekov's 'An Upheaval' are concerned with class distinctions and the widening gap between the rich and the poor; Hemingway's 'Indian Camp' reveals the effects of first-hand experiences on teenagers; etc. Finally, the texts were varied in content and in form, ranging from a short newspaper article to a lengthy short

story.

Finally, the process teacher, in order to maximize the student-text interaction, i.e. reading, orientated the students towards viewing the reading text as crucial for class discussion, an indispensable source for gathering and ordering information, a rich guide to prepare for teacher-student conferences, and an invaluable source to consult before attempting a second draft. These occasions for reading will be discussed in the following sections.

4.3.6 Talking in the writing-as-process classroom

It has been indicated earlier that speaking, like writing, is an act of composing. It is a useful tool to explore a topic, and a means through which new ideas are generated. Speaking is also likely to yield confidence into the writer to want to write down his thoughts, and to want to re-write/revise these thoughts.

The process teacher, aware of the speaking-writing relationship, established a classroom environment which would allow for maximum student-student interaction. At the first class session, he explained to the students that all writing topics would derive from the class discussion of assigned reading texts. At the following session(s), the teacher would ask the students to volunteer and give a resumé of the read text, say Chekov's 'An Upheaval'. He, crediting volunteers for their accounts, would take up a controversial point and initiate

a class debate.

For example, in Chekov's story, Mashenka, the young, educated, poor girl who works for the rich Kushkins, is accused of stealing her lady's brooch. The poor girl, shattered by the news, decides to leave her master's house, even though she has no money or relatives, and her parents live in the provinces. Mashenka's decision becomes crucial to her survival. Taking up Mashenka's decision, the teacher would raise the question: was Mashenka right or wrong in leaving the Kushkin's house? The students, in response, would divide into two large groups, those who considered the girl's decision right and those who considered it wrong. In the course of the discussion, a third group would emerge - that which considered Mashenka's decision as partly right and partly wrong. The teacher, seeing the discussion developing, would listen to the different views without siding with one group or the other. Rather, he would approve of and demand more relevant evidence, inviting the students to dig out information from their reading text. As the discussion developed, the teacher would invite as many students as possible to join in, especially those who had shown reluctance to participate actively. As such, the classroom became the platform for individual students to voice their opinions, and the reading text the fuel which gave power to those opinions.

Speaking, however, was not limited to classroom

discussion. It extended to the teacher-student conference, where feedback was negotiated between the teacher and the student. For example, the teacher would listen to the student telling him about what he meant or intended to mean in a particular paragraph. Speaking, finally, took place in all the teacher-student formal and informal encounters.

Once the speaking was over and the ideas about a topic explored and discussed, the students were assumed ready to put down their views on paper. The teacher would suggest a writing topic in the light of student debates and classroom discussions (section 4.3.7 below).

4.3.7 The writing topics

The process-classroom topics were designed to motivate and challenge the students, to initiate reading and re-reading, to stimulate more discussion, and to allow for building up a well-supported argument. There were eight topics in all, the first serving as the pre-test topic and the final as the post-test topic (see Appendix 2). To illustrate the nature of the writing topics, we discuss the pre-test topic which read as follows:

Topic 1: 'Laura was the main character in Mansfield's 'The Garden Party'. Her actions and reactions made her different from the other members of her family. In what ways was she different? Give specific examples and relevant evidence to support your argument.'

The above topic was assumed to serve a number of

purposes. Firstly, it was motivating and challenging. With regard to the former, the students, having read and discussed the story, were likely to develop a special interest in Laura, the young, rich girl who, unlike most members of her family, had shown interest in and concern for her poor neighbours. With regard to the latter, the students had to take an attitude towards Laura's character, and had to defend that attitude convincingly. Secondly, the topic was likely to initiate reading and re-reading. For their first draft, for example, the students would have to study not only what Laura did and said, but also what other members of her family did and said as well. And for the second draft, the students would have to explore the reading text in order to substantiate their arguments. Thirdly, the topic would engage the students in a meaning-making process, building up an argument and supporting it by relevant and satisfactory evidence. Finally, the topic was broad enough to allow the students to find their starting points and pursue them. On the other hand, it was limited enough to compel the students to select only the relevant details and appropriate evidence.

Although the eight topics shared the same characteristics, it is relevant to add three observations. Firstly, some assignments (e.g. iii and iv) covered more than one reading text. The reason being to check on the students' ability to select from a large body of

information that which was relevant to a particular argument. Secondly, some assignments (e.g. iv and v) allowed the students to choose one of two topics. This was done when the students expressed different interests in the assigned reading texts. Finally, although the topics were based on readings and classroom discussions, the students were encouraged to express not only the views, attitudes, and thoughts of the text authors, but their own as well. The only condition was that they justify, support and defend these views by means of proper and concrete evidence.

Once the topic was assigned, the students would write their first, ungraded draft. In this draft the students would write what they thought constituted an appropriate answer to the question(s). The first draft will be described in section 4.3.8 below.

4.3.8 The first draft

The first draft was meant to be a 'discovery' draft in which the students recorded their thoughts about the topic in question. It laid the foundation for and constituted the backbone of the second draft.

The first draft was always written, completed, and collected in the classroom. The reasons for this were many. To begin with, it was a college policy that written assignments should be completed in the classroom to avoid cheating or plagiarism. Secondly, this was the practice

in the product-based classroom in which the students wrote only one draft. Finally, the students, trained to viewing 'serious' writing as that which took place in the classroom, would feel 'at home' with this practice.

The first drafts were primarily read in order to assess the extent to which each individual student succeeded in building up a meaningful argument in response to the topic in question. The teacher-reader would, for example, check whether the student had committed himself to the topic in such a way that his purpose was made clear. He would, furthermore, find out whether the student had provided adequate support for his thesis. Finally, he would assess the relevance of the main and the subordinate ideas in relation to the topic, and in relation to each other.

The first drafts were, furthermore, read in order to check on the individual student's linguistic performance. This included the student's ability to employ a variety of sentence patterns, to coordinate and subordinate effectively, to punctuate and spell properly, and others. This information was recorded in the student's individual file, but did not contribute part of the teacher-student feedback conference.

Finally, the first drafts were read in order to compare the individual student's performance, both content and form, at a certain point in time, say week 7, to his

earlier writing performance. However, the teacher, in measuring the progress achieved, took into consideration individual differences as well as individual writing abilities. For example, a student, who never showed signs of unity or coherence in his earlier drafts, was said to have improved if he had managed to put together stretches of two to three cohesive and relevant sentences. On the other hand, the improvement measure of an able and competent student would be more ambitious. That is, the competent student would (in principle at least) be expected to avoid instances of irrelevance, incohesiveness, and incoherence.

The individual student's strengths as well as his weaknesses in constructing meaning constituted the subject matter of the teacher-student feedback conference (cf. section 4.3.9 below).

4.3.9 The teacher-student feedback conference

Feedback in the writing-as-process classroom was oral, and took the form of a 15-minute teacher-student conference, following the assessment of the first draft. The conference schedule was worked out between the teacher and the students. The teacher would extend his office hours in such a way that every student was able to fit himself in, by signing against the suitable 15-minute slot (see Appendix 3).

The feedback conference always focused on what the

first draft said or attempted to say, i.e. on meaning (for attitude to error see 4.3.10 below). The teacher and the student would check on:

- (a) whether the first draft successfully answered the topic in question;
- (b) whether the thesis statement was satisfactorily developed by means of main and supporting ideas;
- (c) whether main and supporting ideas were developed by means of concrete and satisfactory evidence; and
- (d) whether the main and supporting ideas were relevant to each other and to the thesis statement; that is, the extent to which coherence was achieved.

In practice, the above guidelines took the form of a number of meaning-oriented questions and queries about specific points in the draft under discussion. Although the teacher usually initiated the question/query and allowed the student to answer and clarify, both the teacher and the student (once conferences became common practice) took part in raising the questions and in suggesting the appropriate amendments. The two examples below, which derive from the students' first drafts in response to Chekov's short story 'An Upheaval', illustrate the meaning-oriented feedback. The students were asked to argue for or against Mashenka's decision to leave her master's house, after being accused of stealing her lady's brooch.

Example 1: Draft 1. 'Mashenka is a young girl educated, poor works as a governess with a rich family whose name "Kushkins" but one day an accident happened a brooch has been stolen and nobody

know who is the real thief that's why Mrs Kushkin decided to search all the room in the house. Mashenka was surprised about this search because she has a secret and if it reveal it put her in a wrong situation and the secret is to put the sweetmeat under the basket. When the search put her way Mashenka felted deeply insulted and cannot stay in that house because she is educated and different from the other servants. When she was thinking to leave the house Mr Nickolay came to her and said to her that he was the real thief because it is an everyday story and his wife don't give him money and this money is for him ...'

(Assignment 2, Week 2, Subject 35)

Example 1 above reveals problems in form and in content. During the feedback conference, however, the focus would be on content problems only, assuming that the re-organization of meaning would entail the re-arrangement of the syntactic structures which carry that meaning. In the following paragraph we illustrate this point.

The teacher, to begin with, would concentrate on the events/reasons in the student's draft. For example, he, learning that the student considered Mashenka's decision the wrong one, would ask him how the girl's background was a good enough reason to make her leave her master's house (this point is apparent in the student's extract above). The student, in response, would talk about Mashenka as a highschool graduate and the daughter of a school teacher, emphasizing (as he did in the example

above) that she was different from the rest of the servants in the house. The teacher would approve of that and invite the student to re-group the information about the governess's background in such a way that the information constituted one reason. Once this was done, the teacher would pick up another incident/reason. For example, he would ask the student to explain how 'Mashenka's secret' contributed to her decision (a point which lacked elaboration). The student, observing the unclarity of his point, would resort to the reading text, seeking support. He would read how Mashenka 'felt hot all over, and [how she] was ashamed at the thought that her little secret was known to the lady of the house ...'. As this process of re-seeing continued, the student (it was hoped) would be able to re-orientate the events of the story in line with the requirements of the assigned topic. The occasion to do so was the student's second draft (4.3.11 below).

Example 2: Draft 1. '(i) Mashenka's decision to leave the Kushkin's house, was right and many reasons had hold her to do this.
(ii) Mashenka was living in solitary, (iii) her parents were living in far provinces and no one would stay beside her in her sorrows. (iv). Because as Mr Kushkin said "she was sensitive, sympathetic and above all unexperienced" ...'

(Assignment 2, Week 3, Subject 45)

Example 2 above illustrates a relevance problem and a coherence one. With regard to relevance, it is difficult

to see how sentences ii, iii and iv relate to the topic sentence, i. How do, for example, 'living in solitary', Mr Kushkin's attitude to Mashenka, and Mashenka's nature, constitute reasons for her right decision? Are these not reasons which make her decision wrong? Further, it is difficult to see how sentences ii and iii, iii and iv, and ii and iv cohere.

The student, during the feedback conference, explained how he thought the above sentences were relevant and coherent. He said that Mashenka's decision was right because it would rid her of her agonizing loneliness, with her parents living too far away to resort to for consolation. As to sentence iii, the student said that because Mashenka 'was the only human face' in the house, it would always be difficult for her to find someone to share her sorrows with. As such, it would be better for her to leave the Kushkin's house. Finally, sentence iv was relevant to and coherent with what went before because Mashenka's sensitiveness, sympathy and inexperience (sentence iv), her human nature (sentence iii), and her aloneness in the Kushkin's house (sentence ii), were enough reasons to force the young girl to leave her master's house (sentence i). The teacher, accepting the student's explanation, would encourage him to translate what he said in the conference into his second draft.

The feedback conference, it should be noted, initiated further conferences of different (though related) natures.

Firstly, the students would confer with their first drafts to assess what went wrong and to decide on amendments for the second draft. Secondly, the students would confer with the reading text(s) either to bridge the meaning gaps or to check on some specific details, or to find support for a particular point. Thirdly, the students would confer with their classmates to inquire about or clarify an idea. Finally, the students would confer with themselves, reflecting on what went on during class and conference discussions.

Following the feedback conference, the teacher would assign a date for the second draft. Before we discuss the second draft, we describe the attitude adopted toward surface errors in the process classroom. This will be discussed in section 4.3.10 below.

4.3.10 Attitude to error

The approach to errors in the writing-as-process classroom was one which derived from process-related research, and from research in the field of linguistics. The former viewed errors as an integral and developmental part of the writing process, while the latter maintained that error correction was not a reliable or effective method of helping students eliminate errors.

In practice, the process treatment adopted a long-term strategy toward errors and error elimination. This was exercised in a number of ways. To begin with, errors

were tolerated and not penalized because they were seen as part of the individual student's linguistic repertoire at the time a draft was produced. Secondly, errors were not dealt with explicitly in the feedback conference, so as not to distract the students from focusing on meaning. However, errors were recorded in the students' files and were observed from one draft to the other, and from one assignment to the other. Finally, errors, it was accepted, were likely to disappear when the individual student's linguistic ability complexified as a result of classroom opportunity which invited student participation in genuine meaning-oriented activities in writing, reading and speaking.

The occasion which allowed the teacher to check on the student's linguistic as well as communicative progress was the second draft. This will be described in section 4.3.11 below.

4.3.11 The second draft

The second draft was considered an integral part of the writing act in the process classroom. It was seen as the occasion on which the individual student, guided by his first draft, the feedback conference, the reading text(s), classroom discussions, and others, would attempt to bring his second draft closer to his intended meaning, changing a word, a phrase, a clause, a paragraph or even a whole draft.

The second draft was always written, completed and collected in the classroom. The teacher, following the feedback conference and allowing the student some time (usually three days) to research and prepare for the second draft, would assign a date for the rewriting session. During this session, the students could use whatever information they gathered, could consult one another or the teacher as well. The students were instructed, however, to quote whatever they borrowed from the reading text(s) or other sources. If they did, they were credited; but if they did not they were penalized.

The second draft was assessed along the same lines set by the feedback guidelines (cf. 4.3.9 above). The teacher, for example, would check on whether the second draft came closer to constituting an answer to the topic, the thesis statement was better developed by means of main and supporting ideas, and these ideas were relevant to each other and to the thesis statement.

The measure of progress, however, varied from one individual student to the other. The measure was more ambitious with more able students, and less ambitious with less able students. In all cases, however, progress was said to have been achieved whenever the individual student succeeded in improving the meaning conveyed in his first draft.

In the paragraphs below, two second drafts will be

used for illustration. For convenience, these will be the second drafts of the first-draft examples used to illustrate the meaning-oriented feedback in section 4.3.9 above.

Example 1: Draft 2. ¹Mashenka was a poor, educated girl. ²She worked as a governess in a rich family the "Kushkins". ³A brooch was stolen from the house. ⁴Mrs Kushkins, the owner decided to search everybody in the house. ⁵She also searched Mashenka's room. ⁶When Mashenka knew, she was very angry and decided to leave the house. ⁷Mashenka's decision was wrong for many reasons: ⁸First of all she was educated what differ her from the other servants but unexperienced she doesn't know what to do when she faced the first problem. ⁹She decided to leave because for her leaving was the solution. ¹⁰Second Mashenka has nobody to protect her. ¹¹No parent, no friends. ¹²She knew that she was going to have a lot of troubles, but she decided to leave...'

(Assignment 2, Week 3, Subject 35)

In comparing the above draft to its first-draft form, the following observations could be made. Firstly, whereas the first draft was a series of disconnected and incoherent sentences, the second draft illustrates some sense of direction in thought. The first sentence, for example, introduces Mashenka as a poor, educated girl; the second elaborates by describing Mashenka's job and by introducing the rich Kushkins; the third mentions the incident of stealing, bringing the accused poor face to face with the accusing rich; the fourth describes the search for the stolen brooch; the fifth extends the

search to include Mashenka's room; and the sixth concludes by describing Mashenka's angry reaction to the search and her decision to leave the Kushkin's house.

Secondly, in the second paragraph of the above example, the student expressed an attitude toward Mashenka's decision. The student argued that she was wrong in leaving the Kushkin's house for a number of reasons. One is that Mashenka should have faced up to her problem; another is that she had no parents or friends around to offer her shelter and protect her; and so on.

Finally, the second draft reveals some improvement at the grammatical level. For example, there are less run-on sentences, the tense sequence is in better order, and more verbs agree with their preceding subjects.

Example 2: Draft 2. ¹Mashenka's decision to leave the Kushkin's house was right, because Mashenka's dignity and pride were injured.
²Mashenka was a teacher's daughter, and she herself was educated. ³She was living in a boarding school and working as governess in the Kushkin's house. ⁴Besides, she found herself lonely and helpless inside the Kushkin's house. ⁵Her parents lived in the provinces, and no one would stay beside her inside the Kushkin's house, because as Mr Kushkin said, "She was the only human face" ...'

(Assignment 3, Week 3, Subject 45)

In his attempt to achieve relevance and coherence in his second draft (the problems identified in the first draft), the student was partially successful. In sentence 1, he considered Mashenka's decision the right one because

her dignity and pride were hurt. In sentence 2, he elaborated, describing Mashenka as an educated girl and the daughter of a teacher. In sentences 3, 4 and 5, however, the student was not successful in maintaining coherence in the text. It is difficult, for example, to see the link between Mashenka's dignity (sentence 1), on the one hand, and between her loneliness, helplessness, and human face (sentences 4 and 5) on the other.

However slight the improvement achieved in the second draft was, the teacher would credit the students for their attempts, appreciating instances of relevance of information, use of specific details, concreteness of evidence, and achievement of cohesiveness and coherence. On the other hand, he would not highlight the individual student's weaknesses in the same way for two reasons. Firstly, the students might lose the motivation to write a second draft. Secondly, they were not expected to write a third draft; therefore there was little point in blemishing their joy of achievement and progress. The persisting weaknesses, none-the-less, guided the teacher to orientate the package instruction to promote more progress.

The process teacher, in seeking to establish a comfortable writing environment which the students could trust, was faced with the problem of grading. The question was: how could one compromise a comfortable writing environment with an on-going uncomfortable threat,

the grade? In the following section, 4.3.12, we attempt to answer this question.

4.3.12 Grading

The students in the writing-as-process classroom did not receive any grades on their first or second drafts. Instead, they received evaluative reports on their progress between one draft and another, and between one writing assignment and another. The students, however, were informed that as from mid-term they could check on their approximate grade average (the students were aware that the teacher kept a record of their grades).

Whenever a student inquired about his grade, the teacher would always highlight the student's individual progress during the first seven weeks, clearly implicating the likelihood of further improvement during the second half of the term. However, when the teacher made direct reference to the grade, he would put the student one letter grade ahead of his real grade. He, for example, would tell a "D" student that he was heading toward a "C"; a "C" student toward a "B"; and so on.

By the end of the term, every student would have 16 grades, two on each of the eight writing assignments completed during the term. The final grade was mainly based on the average grade of the last four writing assignments, i.e. the assignments written between week 9 and week 14 of the treatment. (Diagram 1 below is a

configuration of the process model.)

Following the implementation of the two treatments, we were interested in finding out the effects of each on the students' writing development, with specific interest in the effects of the process treatment. In order to do so, we chose for analysis the first writing assignment, which served as a pre-test, and the final assignment, which served as a post-test. In Chapter Five we will describe the formats of the tests, the method of analysis, and the results of the analysis.

THE PROCESS MODEL

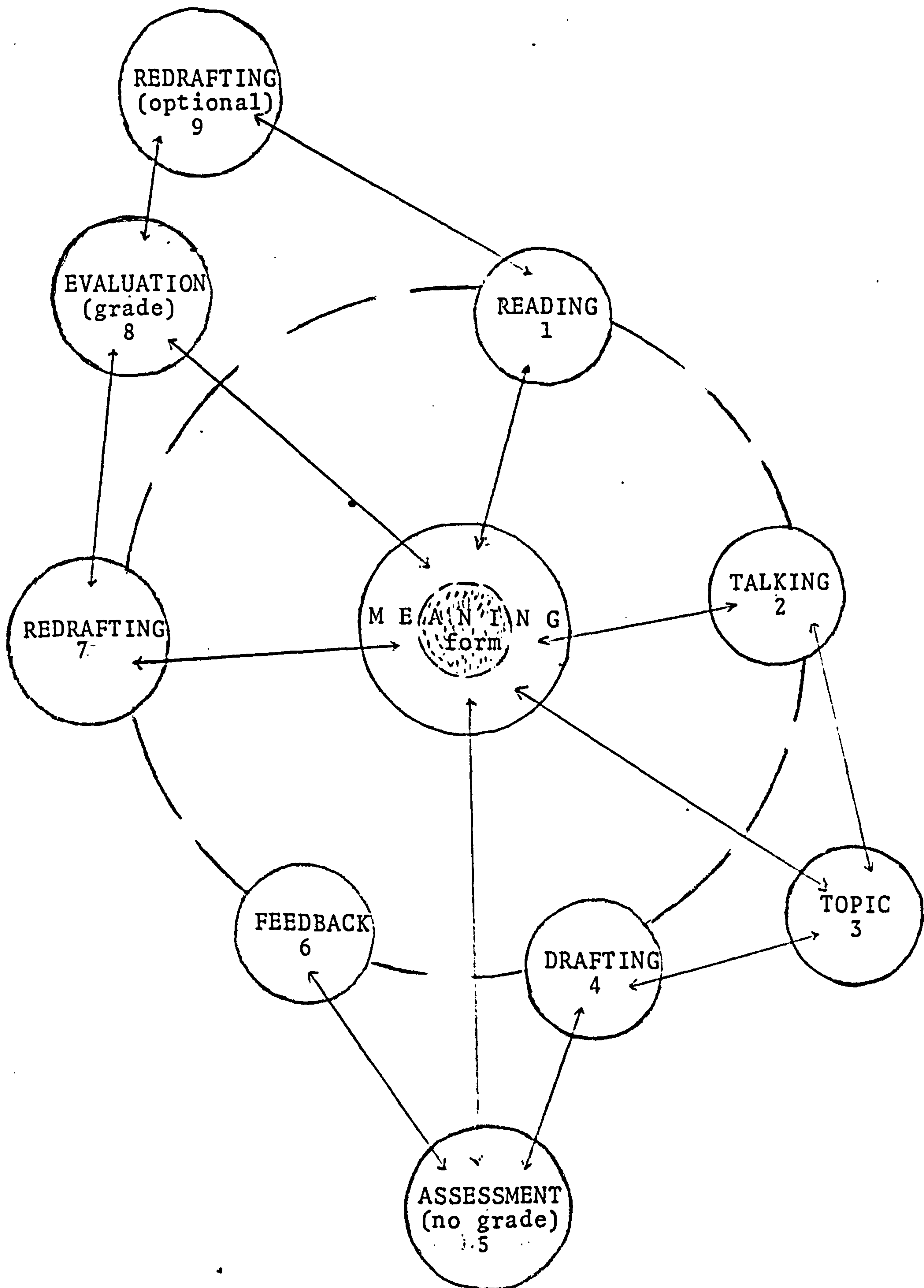


Diagram 1

Chapter Five

ANALYSIS OF TESTS

5.0 INTRODUCTION

In Chapter Four we described the procedural preparations for the product and the process treatments. This included choosing the location of the study, selecting the control and experimental groups, identifying the writing problems, specifying the writing objectives, and choosing the product and the process teachers. We further described the writing syllabus and classroom methods and techniques which constituted each treatment. In this chapter we will describe the pre- and post-tests which were used in this study to assess the writing abilities of the subjects before and after the treatments were applied. We will then proceed to describe the procedure used for analyzing these tests, and the results of this analysis.

5.1 THE PRE- AND POST-TESTS

5.1.1 The pre-test

During the first week of the term/treatment, the subjects in the control and the experimental groups were assigned their first writing task. Their composition was based on Mansfield's 'The Garden Party'. The writing topic

assigned for the task read as follows:

'Laura was the main character in the short story "The Garden Party". Her actions and reactions made her different from the other members of her family. In what ways was she different? Give specific examples and relevant evidence to support your argument.'

The subjects were given 50 minutes, i.e. one class session, to write their compositions. They were supervised by their teachers who collected the compositions at the end of the writing session. These compositions constituted the pre-test used in this study. It should be noted that all the subjects in both groups had completed the required task, 28 in the product group and 24 in the process group (cf. Appendix 4).

5.1.2 The post-test

During the last week of the term, after the treatments had been applied, the subjects in both groups were assigned a writing task. This task was based on Irwin Shaw's short story 'The Eighty-Yard Run'. The subjects were asked to write their compositions in response to the following topic:

'In Irwin Shaw's "The Eighty-Yard Run", the marriage between Christian Darling, the football ex-champion, and Louise, the successful journalist, failed for many reasons. Discuss some major reasons with specific examples from the short story.'

The subjects were instructed to complete the task during the 50-minute class session. They were supervised by their teachers who collected the compositions at the end

of the writing session. These compositions constituted the post-test used in this study (cf. Appendix 5). All the subjects in both groups had completed the required task, 28 in the product group and 24 in the process group.

The pre- and post-tests described above constituted the data used in this study to assess and compare the effects which each treatment had had on the writing performance of the subjects in the control and the experimental groups. The pre-test analysis would inform us about the writing abilities of the subjects before implementing the treatments; whereas the post-test analysis would inform us about the subjects' writing abilities after the treatments had been applied. However, because the data of these tests consisted of written compositions, we will first review a number of procedures used for describing and assessing written texts. We will then identify the procedures used in this study, and finally present the results of the analysis.

5.2 PROCEDURES FOR DESCRIBING WRITTEN TEXTS: A GENERAL SURVEY

Tests of writing ability and measurement of writing development may be described under two main headings: atomistic and holistic (Lloyd-Jones, 1977). Atomistic tests are those which 'rely on the assessment of particular features associated with the skill in discoursing'

(ibid.:33). Holistic tests are those which 'consider samples of discourse only as whole texts' (ibid.:33). In the following sections we will discuss these types of tests.

5.2.1 Atomistic measures

Atomistic measures - sometimes called 'analytic', 'indirect', 'objective' or 'count' measures - involve 'specifying relatively objective features of a piece of writing and then counting them for each essay' (Applebee, 1981:461). The features that have commonly been specified, counted, and analyzed include vocabulary, usage and syntax. Vocabulary tests, for example, examine 'the average number of letters per word ... the etymology of words chosen, the percentage of polysyllables, or the rankings of words on word frequency lists for writing' (Lloyd-Jones, 1977:34). Tests of usage and syntax examine the extent to which a piece of writing conforms with the conventions, forms and rules of standard written language. Here, for example, errors in usage such as spelling, punctuation, agreement, tense, etc. are pointed out and counted. The fewer the errors the better is the piece of writing; and vice versa.

The above types of atomistic, count measures which 'have been used, particularly by psychologists over the past fifty years' (Wilkinson, 1983:69), have been challenged and criticized. Lloyd-Jones (1977), criticizing

vocabulary counts for failing to relate to skills in discourse, concludes that 'the vocabulary test is, at best, a device for finding out whether a person might control merely one feature necessary for skill in writing' (Lloyd-Jones, 1977:34). Wilkinson (1983), arguing that 'it is very late in the day to investigate writing development in purely linguistic terms', suggests that '"count" measures as so used are very crude indicators of surface structure, and do not take into account meaning' (Wilkinson, 1983:70). Jacobs et al. (1981), admitting that count measures are 'highly reliable', continue to say that such measures 'are little more than measures of editorial skills or, at most, of students' knowledge of discrete pieces and patterns of language' (Jacobs et al., 1981:3). Applebee (1981), accepting that count measures of 'spelling errors ... or breadth of vocabulary ... are highly reliable', argues none-the-less that such measures beg a 'values problem: is accuracy in mechanics an adequate definition of "good" writing?' (Applebee, 1981:461). And Schachter and Celce-Murcia (1977), observing that atomistic, count measures focus only on the errors in a student-writer's performance, argue that 'to consider only what the learner produces in error and to exclude from consideration the learner's non-errors is tantamount to describing a code of manners on the basis of the observed breaches of the code' (Schachter and Celce-Murcia, 1977:445).

Researchers in first and second/foreign language learning, expressing dissatisfaction with atomistic, count measures, turned to Kellogg Hunt's (1965) T-unit analysis which 'has greatly influenced the direction and quantity of normative and experimental research in written composition' (Witte, 1983:171). Hunt's T-unit analysis will provide the subject matter of section 5.2.1.1 below.

5.2.1.1 T-unit analysis

The T-unit as a measure of growth in syntactic maturity was developed by Kellogg Hunt in 1965. The T-unit is defined as 'one main clause plus any subordinate clause or non-clausal structure that is attached to it or embedded within it', or the shortest segment which it would be grammatically acceptable to write with a capital letter at one end and a period or question mark at the other, without leaving any residue (Hunt, 1970:4).

According to Hunt, syntactic maturity is often indicated by increases in the average length of a writer's T-units. The increase, Hunt claims, is due to the writer's ability to use embedding, and deletion transformations, that is, the writer's ability to manipulate the syntax of the language. The mature writer, for example, changes independent clauses into subordinate clauses, uses more subordinate clauses, reduces subordinate clauses into phrases, and reduces phrases into

single words (Hunt, 1965, 1970, 1977).

Hunt's T-unit, which was first applied to measure the syntactic maturity of native speakers, has been widely used for the same purpose in second and foreign language contexts. It has been used 'as a normative measure, allowing researchers to quantify gross syntactic differences among the texts produced by writers of different age and ability groups', and also 'in experimental research as a gauge of the effects of writing instruction and writing curricula on writing performance' (Witte, 1983:172).

Recent research, however, has revealed the shortcomings of the T-unit as a measure of writing ability on the one hand, and as a measure of syntactic fluency on the other. Odell (1981), acknowledging 'the great advantage of evaluating students' syntactic fluency that Hunt (1965), Christensen (1967), and Mellon (1969) have provided', has cautioned us from 'relying too heavily' on T-unit analysis because 'syntactic fluency is only one aspect of writing competence' (Odell, 1981:121). Lloyd-Jones (1977), classifying T-unit analysis under atomistic tests yet distinguishing it from vocabulary and linguistic tests because it uses 'larger syntactical units', has criticized Hunt's measure because it assumes that sentence quality is 'independent of the kind of discourse' (Lloyd-Jones, 1977:35). That is, T-unit analysis remains an invalid measure unless the data to

which it is applied represent samples of varied modes of discourse. Kameen (1983), in a study designed 'to determine if there is a correlation between syntactic skill and scores assigned to compositions written by college-level ESL students', has concluded that 'the commonly-held intuition that "good" writers have a superior command of the use of subordinate clauses, allowing them to embed more clauses ... within a main clause matrix than do "poor" writers, is in no way supported by this study' (Kameen, 1983:166). And Witte (1983), observing that 'mean T-unit length was not a stable individual trait across descriptions written by beginning college freshmen', has cautioned that 'variation in mean T-unit length across repeated measures may be so great that one discourse sample will not yield an accurate indication of such writers' abilities to manipulate syntax in the texts they write' (Witte, 1983:176).

The inadequacy of the 'error approach' and the 'syntactic approach' to evaluating writing has, furthermore, been revealed in light of recent research in written discourse. This research 'addresses questions, concerned with extended discourse rather than with individual sentences, questions about how humans produce and understand discourse units often referred to as TEXTS' (Witte and Faigley, 1981:189). Researchers in composition, dissatisfied with writing measures which

stop at sentence boundaries, have turned to Halliday and Hasan's COHESION IN ENGLISH (1976). Cohesion analysis, as a writing measure which extends beyond sentence boundaries, has been widely adopted by researchers in first, second, and foreign language contexts. Cohesion analysis will be discussed in the following section, 5.2.1.2.

5.2.1.2 Cohesion analysis

According to Halliday and Hasan (1976), a text is a semantic unit whose parts are linked together by means of explicit cohesive ties. They define a cohesive tie as 'a semantic relation between an element in a text and some other element that is crucial to the interpretation of it' (Halliday and Hasan, 1976:8).

Halliday and Hasan identify five types of cohesive ties: REFERENCE, SUBSTITUTION, ELLIPSIS, CONJUNCTION and LEXICAL. Examples of these ties, given by Halliday and Hasan, are provided below.

1. Reference
'If the buyer wants to know the condition of the property, he has to have another survey carried out on his behalf' (p.47)
2. Substitution
'Did you light the fire?
... only wood ones' (p.94)
3. Ellipsis
'Would you like another verse?
... I know twelve (verses) more' (p.143)
4. Conjunctive
'I was not informed.
... Otherwise I should have taken some action
(p.159)

5. Lexical

'Henry presented her with his own portrait.
As it happened, she had always wanted a
portrait of Henry' (p.284)

Halliday and Hasan further divide the above major classes of cohesive ties into nineteen subclasses and numerous sub-subclasses. They also offer a detailed coding scheme as well as models for organizing the results of a cohesion analysis into tables. In addition, they analyze several kinds of texts as examples of cohesion analysis.

Cohesion analysis has been widely used as a powerful and reliable index of difference in writing samples. Witte and Faigley (1981), analyzing the cohesive ties in good and poor essays written by native-English speaking college-level students, have found that 'good writers created a much richer, denser texture of ties and relied more on immediate and mediated ties' (Witte and Faigley, 1981:199). Crowhurst (1981), analyzing 'the cohesive ties in the argumentative writing of students in grades six, ten, and twelve', found that 'older students used more lexical ties per T-unit and were better able to manage remote ties' (cited in Cooper, 1983:295).

Halliday and Hasan's cohesion analysis as a measure for evaluating writing and assessing writing maturity has, however, been recently criticized. Evola, Hamer and Lentz (1983), analyzing cohesive devices in the essays of 94 Arabic and Farsi-speaking university students of five second language proficiency levels, have

concluded that:

'Skills in the usage of cohesive devices are indeed minor indicators of overall language proficiency. A student's ability to use conjunctions, pronouns and articles cannot be expected to reflect his communication ability although it must contribute to finer aspects of that skill.'

(Cited in Scarcella, 1984)

Connor (1987B), in a study designed to investigate the 'density of cohesion' in the essays of native-speaker and ESL university students, have concluded that 'the density of cohesion was not found to be a discriminating factor between the native speakers and ESL students' (Connor, 1987B:308).

Another criticism of Halliday and Hasan's cohesion analysis has come from scholars investigating the relationship between surface cohesive ties and the overall coherence of a text. Morgan and Sellner (1980), arguing that cohesion is a consequence of 'content' and not in itself responsible for coherence, illustrate their view with the following example (from Halliday and Hasan, 1976):

' Wash and core six cooking apples. ²Put them in a fireproof dish.'

They argue that "them" in sentence 2 is coreferent with "six cooking apples" in sentence 1. Morgan and Sellner make the point that "them" refers to six cooking apples 'actually in existence', and that it is the apples that have 'to go into the dish, not the words'. They, therefore, concluded that "them" refers to the apples due to our knowledge of cookery and not of language. Tierney

and Mosenthal (1980), studying the extent to which cohesive density correlated with coherence, have found a negative correlation between 'an objective measure of cohesion according to Halliday and Hasan's method and spontaneous holistic rankings of the coherence of the same texts' (cited in Linnarud, 1986:11). Witte and Faigley (1981), arguing that 'the quality or "success" of a text ... depends a great deal on factors outside the text itself, factors which lie beyond the scope of cohesion analyses', have suggested that 'coherence conditions ... allow a text to be understood in a real-world setting ... [and] Halliday and Hasan's theory does not accommodate real-world settings for written discourse' (Witte and Faigley, 1981:199). And Connor and Lauer (1985), surveying some recent theoretical and empirical studies of coherence in writing such as 'Connor, 1984; Lautamatti, 1978, 1980; Lindeberg, 1985; Wikborg, 1985; and Bamberg, 1983, 1984)', have observed that 'there is now a consensus about the separate qualities of coherence and cohesion' (Connor and Lauer, 1985:310).

Composition researchers, dissatisfied with writing measures which treat discourse as 'a collection of parts' (Lloyd-Jones, 1977:36), and influenced by the on-going research of discourse analysts, rhetoricians, textlinguists, and cognitive psychologists, have turned to measures which treat discourse as a unified whole. Diederich (1974), for example, has argued that 'as a test

of writing ability, no test is as convincing ... as actual samples of each student's writing'. (Diederich, 1974:1). Such tests have been referred to as HOLISTIC tests. These tests will be identified and discussed in section 5.2.2 below.

5.2.2 Holistic tests

Holistic evaluation of writing has been proposed as a more valid test of writing ability. Cooper (1977) describes holistic evaluation as follows:

'Holistic evaluation of writing is a guided procedure for sorting or ranking written pieces. The rater takes a piece of writing and either (1) matches it with another piece in a graded series of pieces or (2) scores it for the prominence of certain features important to that kind of writing or (3) assigns it a letter or number grade. The placing, scoring or grading occurs quickly, impressionistically ...'

(Cooper, 1977:3)

There are various types of holistic tests. Although the various types treat the written text as a unified whole, they vary in their approaches to describing texts and to assigning scores. In our discussion, we will identify and discuss four holistic tests. These are the 'essay scale', 'analytic scale', 'primary trait scoring', and 'general impression marking' (see Cooper, 1977 and Lloyd-Jones, 1977).

5.2.2.1 Essay scale

The essay scale is one in which a set of complete

compositions are arranged in order of their quality. On top of the set is the best composition, while at the bottom is the poorest. The compositions from which the scale is made 'are usually selected from large numbers of pieces written by students like those with whom the scale will be used' (Cooper, 1977:4). Following the scale, a reader/rater will be able to place a particular composition along the scale, matching it with the scale composition most similar to it.

The main criteria for placing a piece of writing along the scale cover the following five areas:

- '1. Realization: the extent to which the writing directly reflects the writer's own experience ...
2. Comprehension: the extent to which a piece of writing shows an awareness of audience and can thereby be understood ...
3. Organization: the extent to which a piece of writing has shape or coherence.
4. Density of Information: the amount of unique and significant detail.
5. Control of Written Language: extent of control over the special forms and patterns of written syntax and rhetoric.'

(Cooper, 1977:6)

5.2.2.2 Analytic scale

The analytic scale is a holistic evaluation device in which a list of the prominent features which characterize a piece of writing in a particular mode of discourse are specified. Once the list of features is prepared,

'we describe briefly in nontechnical language what we consider to be high, mid, and low quality levels for each feature' (Cooper, 1977:15). Raters, guided by the descriptions of features, can then read compositions and impressionistically assign their scores. Diederich (1974) who developed the analytic scale is a good example. Diederich identifies two main features, 'general merit' and 'mechanics', each of which is subdivided into further features. The 'general merit' feature embraces 'ideas', 'organization', 'wording', and 'flavor'; and the 'mechanics' feature embraces 'usage', 'punctuation', 'spelling' and 'handwriting' (Diederich, 1974:54). Each of the sub-features is 'described in some detail ... with high-mid-low points identified and described along a scoring line for each feature' (Cooper, 1977:7). The following is Diederich's scale:

	Low		Middle		High	
'GENERAL MERIT						
Ideas	2	4	6	8	10	
Organization	2	4	6	8	10	
Wording	1	2	3	4	5	
Flavor	1	2	3	4	5	<hr/>
MECHANICS						
Usage	1	2	3	4	5	
Punctuation	1	2	3	4	5	
Spelling	1	2	3	4	5	
Handwriting	1	2	3	4	5	<hr/>
						Total
(Diederich, 1974:54)						

With regard to what constitutes a 'Low', 'Middle' or 'High' feature, Diederich offers a general description of each level, as in the following description for "ideas":

'HIGH. The student has given some thought to the topic and writes what he really thinks. He discusses each main point long enough to show clearly what he means. He supports each main point with arguments, examples, or details; he gives the reader some reason for believing it. His points are clearly related to the topic and to the main idea or impression he is trying to convey. No necessary points are overlooked and there is no padding.

MIDDLE. The paper gives the impression that the student does not really believe what he is writing or does not fully understand what it means. He tries to guess what the teacher wants and writes what he thinks will get by. He does not explain his points very clearly or make them come alive to the reader. He writes what he thinks will sound good, not what he believes or knows.

LOW. It is either hard to tell what points the student is trying to make or else they are so silly that, if he had only stopped to think, he would have realized that they made no sense. He is only trying to get something down on paper. He does not explain his points; he only asserts them and then goes on to something else, or he repeats them in slightly different words. He does not bother to check his facts, and much of what he writes is obviously untrue. No one believes this sort of writing - not even the student who wrote it'

(Diederich, 1974:55-56)

5.2.2.3 Primary trait scoring

Primary trait scoring is an holistic scale which suggests that different writing tasks must be scored according to the particular qualities which characterize one sort of writing from another. The assumption is that 'qualities that are important for one sort of writing assignment

may be irrelevant to or inappropriate for other kinds of tasks' (Odell, 1981:124). Odell (1981) illustrates it by means of two types of writing. In the first, students were asked to write an essay on the topic "A woman's place is in the home"; in the second, students were asked to write 'a letter in which they would try to persuade their principal that the school should be changed in some way and that the proposed change would be both practical and beneficial for the school' (Odell, 1981:124). When readers were asked to judge the essays and the letters, they were given different sets of questions. On the essays they were asked to consider the two following questions (based on Odell, 1981:124-125):

- 'i. Does the writer support his or her claims with elaborated reasons?
- ii. Does the writer cite a variety of sources (personal experience, authority, books) in support of his or her reasons?

On the letters, however, judges were asked to consider the following questions:

- 'i. Does the writer identify a single problem that needed to be solved?
- ii. Does the writer propose a solution?
- iii. Does the writer show that the proposed solution is workable and beneficial?'

(Odell, 1981)

In the light of the above, primary trait scoring recommends that the rater's attention must be drawn to 'just those features of a piece which are relevant to the kind of discourse it is: to the special blend of

audience, speaker role, purpose, and subject required by that kind of discourse and by the particular writing task' (Cooper, 1977:11).

5.2.2.4 General impression marking

General impression marking, unlike the above three types of holistic evaluation, does not require a detailed description of the writing features and no adding of scores assigned to each feature. Instead, the raters, following a "rubric" which is 'concerned mainly with the relevance of the answer to the essay question and with the content of the answer', would assign a score to the composition 'by deciding where the paper fits within the range of papers produced for that assignment or occasion' (Cooper, 1977:12).

Holistic evaluation of writing, in whichever form it occurs, is basically dependent on the rater's/raters' subjective and 'intuitive sense of adequacy and effectiveness of a piece of writing ... from mechanics and handwriting to ideas and organization' (Applebee, 1981:461). This element of subjectivity has led some researchers to question the reliability of holistic, subjective scoring. The reliability of holistic scoring will constitute the subject matter of section 5.2.3 below.

5.2.3 Reliability of holistic evaluation

Holistic ratings of essays, unlike atomistic ratings,

have for long been questioned on the basis of their reliability. Critics of holistic evaluation of students' written composition 'have reasoned that (1) students are apt to perform differently on different occasions and when writing on different topics; (2) the scoring of essays is highly subjective' (Kaczmarek, 1980:151). The two problems stated in the previous quotation, and on which opponents of holistic evaluation agree, pose two interrelated questions. First, if a student's writing performance varies from one occasion to another, how reliable can the rating of ONE writing performance be as representative of the student's writing ability? Second, if the rating of a student's piece of writing is entirely dependent on the rater's personal and subjective judgement, how reliable can such a judgement be? The answers to these questions have been attempted by theoretical claims and empirical studies carried out by a number of researchers. These attempts will constitute the subject matter of the following paragraph.

With regard to the first question, Cooper (1977), accepting the claim that 'writers vary in their performance', has however suggested that 'to overcome ... [this difficulty] we must have at least two pieces of a student's writing, preferably written on different days' (Cooper, 1977:18). With regard to the second question, Cooper (1977), realizing that 'a group of raters will assign widely varying grades to the same essay', has

nonetheless argued that:

'When raters are from similar backgrounds and when they are trained with a holistic scoring guide - either one they borrow or devise for themselves on the spot - they can achieve nearly perfect agreement in choosing the better of a pair of essays; and they can achieve scoring reliabilities in the high eighties and low nineties on their summed scores from multiple pieces of a student's writing'

(Cooper, 1977:19)

The reliability of holistic assessment to writing has furthermore been reported in a number of recent studies. Mullen (1980), in a study in which 'five judges participated' to evaluate essays written by university ESL students, has argued that 'judges ... achieve high reliability and show no significant difference in scoring' (Mullen, 1980:167). Diederich (1974) arguing that 'actual samples of each student's writing' is the most convincing test of writing ability, has recommended that 'staff grading ... will completely eliminate BIAS (my emphasis) either for or against particular students' (Diederich, 1974:14). Connor and Lauer (1985), in a study in which 'the compositions were rated for overall quality by three independent raters', have observed that 'the agreement among the raters was high, the Cronbach alpha (using Sp55 program RELIABILITY) being .83' (Connor and Lauer, 1985:316). And Jacobs et al. (1981), citing research which has 'reported reader reliabilities in the eighties or nineties: Britten et al. 1966; Diederich, 1974; Finlayson, 1951; Flahsive and

Snow, 1980; Godshalk et al., 1966; Hogan, 1977; Moslemi, 1975; and Mullen, 1977', have concluded that 'holistic evaluations have been shown capable of producing highly reliable assessments' (Jacobs et al., 1981:29).

In the light of the above survey of the various procedures used in assessing learners' writing performance, and guided by the purpose of our study, we chose to adopt an holistic measure to analyze the pre- and post-tests. In section 5.3 below, we describe the holistic measure used in the analysis of the tests of this study.

5.3 THE HOLISTIC MEASURE USED IN THE STUDY

5.3.1 Introduction

An holistic approach to test analysis was adopted in the light of the writing assessment survey described above on the one hand, and in the light of the objectives of the study on the other. These two reasons, however, are closely related. With regard to the former, an holistic test, unlike an atomistic one, treats a piece of writing as one unit of discourse. With regard to the latter, the study, having been based on two types of treatment, sought to ensure a writing measure which eliminates bias either for or against the students in either the control or the experimental groups. In other words, because the control group underwent a form-oriented treatment, and

the experimental group a meaning-oriented treatment, it was felt necessary that the writing measure should take both meaning and form into equal consideration. The holistic measure used in this study was designed in such a way that content and form constituted its major component scales. In the following section, 5.3.2, we describe this measure in some detail.

5.3.2 The design of the holistic measure: the components scale

As indicated above, the major components of the holistic measures designed for this study were content and form. Each of these components comprised a list of writing features: content features and form features. The lists of features were derived from the Freshman English I writing objectives which were set by the college, and for which the two treatments, the process and the product, were designed; (c.f. Chapter 4, 4.1.6). The content features constituted:

1. the extent to which the student succeeded in making a thesis statement relevant to the topic in question;
2. the extent to which the student succeeded in developing his thesis statement by means of main and supporting details;
3. the extent to which the student's main and supporting details were relevant to each other on the one hand, and to the thesis statement on the other; and
4. the extent to which the student succeeded in sequencing his main and supporting ideas to create a unified and coherent text.

With regard to the features of form, these constituted:

1. the extent to which the student displayed knowledge of conventional sentence patterns: simple, compound, complex, and compound complex;
2. the extent to which the student succeeded in avoiding errors in spelling, punctuation, sequence of tenses, parallelism, reference of pronouns, etc.

The content and form features identified above constituted one element of the 'instructions package' (5.4.1 below) given to the raters to follow while rating the subjects' pre- and post-test compositions. The second element in the instructions package (and which was part of the holistic measure designed for this study) constituted a scoring scale of the content and form features. This scale will be described in section 5.3.3.

5.3.3 The holistic measure scoring scale

The scoring scale, like the components scale, was designed in such a way that the scores assigned to the data scripts would not be in favour of one group or the other. Such bias we thought was likely to occur in either of the two following ways. First, if we allocated more scoring weight for the form component, we would be favouring the control group. Second, if we allocated more scoring weight for the meaning component, we would be favouring the experimental group. In order to avoid such bias, we decided to allocate equal weight for each component: 50% for form and 50% for meaning.

Having assigned equal values for content and form,

we drew up a five-letter-grade scoring scale: A, B, C, D, and F. This scale constituted the second element of the raters' instructions package. The grades were defined as follows:

- 'A' - for a composition which displayed a very good content and a very good form;
- 'B' - for a composition which displayed a good content and a good form;
- 'C' - for a composition which displayed an average content and an average form;
- 'D' - for a composition which was below average in content and in form; and
- 'F' - for a composition which was poor in content and poor in form.

The scoring scale and the components scale described above, and which made up the holistic measure used in this study, constituted two elements of the raters' instructions package. There were two more elements in this package: one concerned with the assigned writing topics of the pre- and post-tests and the readings on which the topics were based; the other had to do with some procedural aspects of the scoring, such as marking errors, writing comments on the compositions, and the like. These two elements will be described in sections 5.4 and 5.4.1 respectively.

5.4 THE RATERS' INSTRUCTIONAL PACKAGE: TOPICS AND READINGS

The raters received, in addition to the components and scoring scales, a copy of the writing topics assigned for

the pre- and post-tests (cf. 5.1.1 and 5.1.2 above). Because the topics were based on assigned readings, the raters were given a copy of Mansfield's 'The Garden Party' and Shaw's 'The Eighty-Yard Run'. The raters, equipped with the instructions package so far described, were ready to assign the grades they thought appropriate. There were, however, certain procedural aspects which were discussed with the raters before the actual scoring started. These aspects, which constituted the fourth and final element in the instruction package, will be described in section 5.4.1 below.

5.4.1 The raters' instructional package: the procedural element

This final instructional component constituted a number of procedural directions to the raters. The directions instructed the raters:

1. to assign one letter grade for each composition, judged by the rater as an average grade of the quality of the content and the form of each particular composition;
2. to record the grade along with the code number of each composition on a separate scoring sheet; and
3. to avoid writing anything on the scripts, whether underlining errors or writing comments of any kind.

With the above directions, the instructions package was complete. Each rater was given a copy of the package along with the coded pre- and post-test scripts. The raters were expected to return their scoring sheets

within five days. The scoring sheets were collected for study and analysis. The results will be presented in section 5.6 below, but before we do that, something remains to be said about the raters who participated in scoring the scripts in this study. This will be described in section 5.5 below.

5.5 THE RATERS

The raters who participated in scoring the pre- and post-tests were five native speakers of English. They were all postgraduate students at the Department of Applied Linguistics, University of Edinburgh. They had all taught English as a second or foreign language for from five to fifteen years, and had had experience in teaching and evaluating writing. Two of the five raters were part-time teachers at the Institute of Applied Language Studies, University of Edinburgh, teaching academic writing to ESL students. One rater had taught English to Arabic-speaking adults while teaching in the Middle East. The raters, it should be noted, were not paid any money for their time and effort. They were volunteers who, when approached and asked to do the scoring, had agreed to do so.

The raters' scores are presented and described in section 5.6 below. First, we present the scores of the pre-test, then proceed to present those of the post-test.

5.6 THE RESULTS OF THE PRE- AND POST-TESTS

5.6.1 The pre-test results

5.6.1.1 Introduction

After all the raters had turned in their score sheets, we grouped their pre-test scores collectively in one table (cf. Table 1, Appendix 6). We then grouped the letter scores of each rater above, adding up the number of A's, B's, C's, D's, and F's assigned by the individual rater. Having done so, we drew a line after the 'C' grade which divided the scores into two groups: those above the line (i.e. A's, B's, and C's), and those below the line (i.e. D's and F's). The group above the line we described as high, and that below the line as low. That is, the total number of A's, B's and C's constituted the number of the subjects in the high group, and that of the D's and F's constituted the number of the subjects in the low group. In order to illustrate, we present the letter scores of the first rater in Table 5.1 below (the number of A's, B's, C's, D's and F's derives from the scores given by the same rater as shown in Table 1, Appendix 6):

	Process	Product
High	A = 0	A = 0
	B = 2	B = 0
	C = 19	C = 22
Low	D = 3	D = 6
	F = 0	F = 0
	Total 24	Total 28

Table 5.1

Table 5.1 above reveals the number of subjects in the process and the product groups who scored A's, B's, C's, D's and F's. As such, Table 5.1 tells us that in the process group no subjects scored A, 2 scored B, 19 scored C, 3 scored D and no-one scored F; in the product group, there were no A's, no B's, 22 C's and 6 D's.

The above letter scores are divided into two groups: high and low, the high being the total number of A's, B's, and C's; and the low the total number of D's and F's. Table 5.2 below describes the high and low grouping of rater 1 scores as shown in Table 5.1 above:

	Process	Product
High	21	22
Low	3	6
Total	24	28

Table 5.2

The rationale behind this grouping was twofold: one, to compare the high and the low scores of the process and the product subjects as given by each rater; and two, to compare the high and low scores of all the raters to one another.

5.6.1.2 The high/low expected frequency

The high/low expected frequency in the product and the process groups should, in principle, be 14:14 for the

product group, and 12:12 for the process group. However, the subjects in both groups had satisfied the basic entrance requirement, i.e. the English Entrance Examination (EEE) or the TOEFL examination (cf. Chapter 4, 4.1.2), allowing a larger proportion of the subjects to belong to the high score category than the low score category. Allowing for chance performance on the EEE, TOEFL or pre-test writing task, we decided on an expected frequency ratio of 10:2, high to low. Following the 10:2 ratio, the expected frequency in the product and process groups was as shown in Table 5.3 below:

	Process	Product
High	19	22
Low	5	6
Total	24	28

Table 5.3

Table 5.3 above shows that of the 24 subjects in the process group, 19 are expected to score high and 5 low; in the product group, 22 of the 28 subjects are expected to score high and 6 low.

Having described the expected frequency, we set one null hypothesis as follows:

Ho₁ = There is no significant difference between the performance of the subjects in the process and the product groups before the treatments were applied.

In the light of the above, we proceed to present the five raters' scores, i.e. the observed frequencies. We

present each rater's score alone, using two tables for each. In the first table we present the letter scores, i.e. the number of A's, B's, C's, D's and F's; while in the second table we group these letter grades into high and low. This will be described in section 5.6.1.3 below.

5.6.1.3 The observed frequency

5.6.1.3.1 Rater 1

The letter scores which were given by the first rater (and which were derived from Table 1, Appendix 6) are shown in Table 5.4a below. These scores are grouped in terms of high/low scores as in Table 5.4b below:

High	Process	Product	High	Process	Product
	A = 0	A = 0		21	22
	B = 2	B = 0			
	C = 19	C = 22			
Low	D = 3	D = 6	Low	3	6
	F = 0	F = 0			
	Total 24	Total 28	Total	24	28

Table 5.4a

Table 5.4b ($\chi^2 = 1$) $P < 0.001$

Looking at the high/low distribution in Table 5.4b above, two observations can be drawn. Firstly, the distribution of the high and the low scores do, to a large extent, match the expected frequency (cf. Table 5.3 above). Secondly, the figures in the high and the low slots reveal that the writing performance in both the process and the product

groups was very similar. In order to confirm the apparent similarity in performance, a statistical test (the Chi-Square) was applied. The χ^2 value was 1 (the critical value is 5.991). That is, we can feel fairly confident that there is no significant difference between the performance of the subjects in the process group and that of the subjects in the product group, and that therefore the Null Hypothesis cannot be rejected.

5.6.1.3.2 Rater 2

Tables 5.5a and 5.5b show the scores given by the second rater. Table 5.5a describes the number of A's, B's, C's, D's, and F's (as shown in Table 1, Appendix 6); and Table 5.5b describes the high/low grouping of the same scores:

	Process	Product		Process	Product
High	A = 0	A = 0	High	18	19
	B = 6	B = 4			
	C = 12	C = 15			
Low	D = 6	D = 9	Low	6	9
	F = 0	F = 0			
	Total 24	Total 28	Total	24	28

Table 5.5a

Table 5.5b ($\chi^2 = 2.15$) $P < 0.001$

The distribution of the high and the low scores in Table 5.5b above reveals that the writing performance of the subjects in the process and the product groups was very similar. The figures, furthermore, match those of the expected frequency described in Table 5.3 above. In

applying a statistical measure (Chi-Square), the value was 2.15. This non-significant χ^2 value indicates that there was no significant difference between the population in the process and the product groups.

5.6.1.3.3 Rater 3

The scores of the third rater are shown in Tables 5.6a and 5.6b below. The former describes the letter grades assigned, and the latter groups these grades into high/low figures:

	Process	Product		Process	Product
High	A = 0	A = 0	High	17	20
	B = 2	B = 3			
	C = 15	C = 17			
Low	D = 4	D = 6	Low	7	8
	F = 3	F = 2			
	Total 24	Total 28	Total	24	28

Table 5.6a

Table 5.6b ($\chi^2 = 1.84$) $P < 0.001$

The figures in the high and the low slots in Table 5.6b match the expected frequency figures in Table 5.3 above on the one hand, and indicate a similar writing performance by the subjects in both groups on the other. The χ^2 value was 1.84 - a non-significant value which indicates that the population in the process and the product groups was, to a great extent, the same.

5.6.1.3.4 Rater 4

The scores allocated by the fourth rater are presented in Tables 5.7a and 5.7b: Table 5.7a shows the number of A's, B's, C's, D's and F's, and Table 5.7b shows the number of high and low scores in the process and the product groups:

High	Process	Product	High	Process	Product
	A = 3	A = 1		17	23
	B = 5	B = 5			
Low	C = 9	C = 17		7	5
	D = 5	D = 4			
	F = 2	F = 1			
Total 24		Total 28	Total	24	28

Table 5.7a

Table 5.7b ($\chi^2 = 1.2$) $P < 0.001$

The scores of the fourth rater reveal that the number of high scorers in the product group was more than that in the process group, 23 and 17 respectively. There were also fewer low scorers in the product group, 5 and 7 respectively. However, in applying a Chi-Square test, the χ^2 value was 1.2, indicating no significant difference in the performance of the subjects in both groups.

5.6.1.3.5 Rater 5

The scores assigned by the fifth rater are summed up in Tables 5.8a and 5.8b; in the first table the letter scores are grouped, and in the second these scores are divided into high and low scores:

High	Process	Product	High	Process	Product
	A = 2	A = 2		20	21
	B = 8	B = 7			
Low	C = 10	C = 12			
	D = 4	D = 7	Low	4	7
	F = 0	F = 0			
	Total 24	Total 28	Total	24	28

Table 5.8a

Table 5.8b ($\chi^2 = 0.45$) $P < 0.001$

Table 5.8b shows that the distribution of the high and the low scores match those described in the expected frequency table (Table 5.3 above). Furthermore, the figures reveal that the subjects in the process and the product groups were very similar. The χ^2 value, 0.45, indicates that there was no significant difference between the performance of one group or the other (the χ^2 critical value is 5.991).

5.6.1.4 t-test

5.6.1.4.1 Introduction

Having obtained the individual rater's scores along with the χ^2 (Chi-Square) value of each rater's scores, we decided to further confirm these results, by pooling the scores of the five raters. In order to do so, we converted the letter grades into numerical scores in the following form from low to high:

$$F = 1$$

$$D = 2$$

$$C = 3$$

$$B = 4$$

$$A = 5$$

The results of the t-test are presented in section 5.6.1.4.2 below.

5.6.1.4.2 The results of the t-test

The results of the t-test are shown in Table 5.9 below:

t-test for pre-test			
Control Group			
Number of subjects:	28	$\bar{X} = 2.91$	SD = 0.58
Experimental Group			
Number of subjects:	24	$\bar{X} = 2.98$	SD = 0.67
t-observed	Degrees of Freedom	2-Tail Probability	
0.35	50	3.460	
*Level of significance			
0.001			

Table 5.9

Table 5.9 above indicates that the t-critical value (3.460) is considerably higher than the t-observed value (0.35). This leads us to say with reasonable confidence that there is no significant difference between the performance of the subjects in the process and the product group before the treatments were applied.

In the light of the above results of the pre-test

scores, we proceed to explain the significance of these results to our study. This will constitute the subject matter of section 5.6.1.5 below.

5.6.1.5 Discussion of the pre-test results

The pre-test results reveal agreement among the five raters with regard to the writing abilities of the subjects in the two groups, the process/experimental and the product/control. However, such agreement was not surprising or unexpected for a number of reasons. Firstly, the subjects in both groups had passed either the English Entrance Examination, or the TOEFL examination in order to qualify as freshmen (cf. Chapter Four, 4.1.2). Secondly, the 52 subjects were an ad hoc population of 300 new freshmen, entering Beirut University College. Their distribution in the two classes chosen for this study was more a matter of schedule convenience to the individual student than anything else (cf. Chapter Four, 4.1.3 and 4.1.4). Finally, the subjects' pre-college language learning experience was, by and large, very similar. They were highschool leavers of the same education system (cf. Chapter One).

The pre-test results have two significant implications to our study. Firstly, the subjects in the control and experimental groups constituted a homogeneous population. That is, neither group was superior to the other insofar as their writing ability was concerned. Secondly, the

subjects' writing progress which might be revealed in their post-test performance results could, with a fair amount of surety, be attributed to the type of treatment they had received.

In the light of the above results and their implications, we proceed to present and describe the results of the post-test. This will be the concern of section 5.6.2 below.

5.6.2 The post-test results

5.6.2.1 Introduction

In presenting and describing the post-test results, we will follow the same procedure adopted in presenting the pre-test results. First, the letter scores of the five raters will be presented collectively in one table (Table 1, Appendix 7). Then we present and describe the scores of each rater alone. In order to do so, we group each rater's letter grades, by adding up the number of A's, B's, C's, D's and F's in one table. In another table we divide these scores into two groups: high and low, the high comprising the total number of A's, B's and C's, and the low comprising the total number of D's and F's. Finally, we will adopt the same expected frequency ratio, 10:2, high to low, as shown in Table 5.10 below:

	Process	Product
High	19	22
Low	5	6
Total	24	28

Table 5.10

The null hypothesis was set as follows:

Ho₂ = There is no significant difference in the performance of the post-test between the subjects in the process and the product groups after the treatments had been applied.

5.6.2.2 Rater 1

The letter scores which were given by the first rater (and which derive from Table 1, Appendix 6) are shown in Table 5.11a below. These scores are grouped in terms of high/low scores as in Table 5.11b below:

	Process	Product		Process	Product
High	A = 0	A = 0	High	22	10
	B = 7	B = 0			
	C = 15	C = 10			
Low	D = 2	D = 16	Low	2	18
	F = 0	F = 2			
	Total 24	Total 28	Total	24	28

Table 5.11a

Table 5.11b ($\chi^2 = 23.47$)
P<0.001

Table 5.11b shows that the number of subjects who scored high in the process group matches the expected number

described in Table 5.10 above, 22 and 19 respectively. This is also true of the numbers in the low slots, 2 and 5 respectively. However, this is not true of the product group. Only 10 subjects of the expected 22 scored high; while 18 scored low, three times more than the expected 6. Rater 1 scores reveal that the writing performance of the subjects in the process group was ahead of that in the product group. A statistical test (Chi-Square) confirmed the apparent scores. The χ^2 value was 23.47 (the χ^2 critical value is 5.991). Therefore the null hypothesis can be rejected.

5.6.2.3 Rater 2

Tables 5.12a and 5.12b show the scores given by the second rater. Table 5.12a describes the number of A's, B's, C's, D's and F's (as shown in Table 1, Appendix 6); and Table 5.12b the high/low distribution of the same scores:

	Process	Product		Process	Product
High	A = 0	A = 0	High	19	12
	B = 2	B = 0			
	C = 17	C = 12			
Low	D = 4	D = 13	Low	5	16
	F = 1	F = 3			
	Total 24	Total 28	Total	24	28

Table 5.12a

Table 5.12b ($\chi^2 = 20.61$)
P<0.001

Two observations can be drawn from the figures in

Table 5.12b above. Firstly, whereas the figures in the process group conform with the expected figures in Table 5.10, the figures in the product group do not. Secondly, whereas 19 subjects in the process group scored high and 5 scored low, only 12 subjects in the product group scored high and 16 scored low. The apparent results, which indicate that the writing performance of the process group was ahead of that of the product group, were confirmed by a Chi-Square test. The χ^2 value was 20.61 (the critical value is 5.991).

5.6.2.4 Rater 3

The scores of the third rater are presented in Tables 5.13a and 5.13b below. The first table reveals the letter grades, and the second shows the high/low distribution of these grades:

	Process	Product		Process	Product
High	A = 0	A = 0	High	19	14
	B = 3	B = 0			
	C = 16	C = 14			
Low	D = 5	D = 9	Low	5	14
	F = 0	F = 5			
	Total 24	Total 28	Total	24	28

Table 5.13a

Table 5.13b ($\chi^2 = 11.98$)
P<0.001

The distribution of the high and the low scores in Table 5.13b above indicates that the writing performance of the subjects in the process group was better than that

of the subjects in the product group. Only 5 of the 24 subjects in the process group scored low against 14 low scorers in the product group. The number of high scorers in the process group was 19 versus 14 in the product group. The apparent difference in performance was confirmed by a statistical test (Chi-Square). The χ^2 value was 11.98 (the critical value is 5.991).

5.6.2.5 Rater 4

The scores of the fourth rater and their distribution into high and low are shown in Tables 5.14a and 5.14b below:

	Process	Product		Process	Product
High	A = 0	A = 0	High	22	10
	B = 8	B = 0			
	C = 14	C = 10			
Low	D = 2	D = 16	Low	2	18
	F = 0	F = 2			
	Total 24	Total 28	Total	24	28

Table 5.14a

Table 5.14b ($\chi^2 = 32.81$)
P<0.001

The figures in the high slots of Table 5.14b reveal that the writing performance of the subjects in the process group was better than that of the subjects in the product group, 22 and 10 respectively. The figures in the low slots, furthermore, reveal a significant difference between the performance of the subjects in the two groups. Whereas only 2 scored low in the process group, 18 scored

low in the product group. This significant difference between the performances of the two groups was confirmed by a Chi-Square test. The χ^2 value was 32.81 (the χ^2 critical value is 5.991).

5.6.2.6 Rater 5

The scores of rater 5 are summed up in Tables 5.15a and 5.15b below:

	Process	Product		Process	Product
High	A = 1	A = 0	High	19	10
	B = 9	B = 0			
	C = 9	C = 10			
Low	D = 5	D = 16	Low	5	18
	F = 0	F = 2			
	Total 24	Total 28	Total	24	28

Table 5.15a

Table 5.15b ($\chi^2 = 30.54$)
P<0.001

The scores of the fifth rater were not different from the scores of the other four raters. Table 5.15b reveals that the high scores assigned to the subjects in the process group were more than those assigned to the subjects in the product group, 19 and 10 respectively. Furthermore, whereas only 5 subjects in the process group scored low, 18 subjects in the product group scored low. These figures indicate that the performance of the process subjects was significantly better than that of the product subjects. The significant difference was confirmed by the value of the χ^2 , 30.54 (the χ^2 critical value is 5.991).

5.6.2.7 t-test

5.6.2.7.1 Introduction

In order to confirm the results of the individual scores of the five raters, we decided to do a t-test, following the same procedure as in the pre-test (cf. 5.6.1.4).

That is, the letter grades were converted into nominal scores in such a way that the F = 1, D = 2, C = 3, B = 4, and A = 5. The t-test results are presented in section 5.6.2.7.2 below.

5.6.2.7.2 The results of the t-test

Table 5.16 below shows the results of the t-test:

t-test for post-test			
Control Group			
Number of subjects:	28	$\bar{X} = 2.13$	SD = 0.49
Experimental Group			
Number of subjects:	24	$\bar{X} = 3.05$	SD = 0.53
t-observed	Degrees of Freedom	2-Tail Probability	
6.86	50	3.460	
*Level of significance 0.001			

Table 5.16

Table 5.16 indicates that the t-critical value (3.460) is considerably lower than the t-observed (6.86). This enables us to say with reasonable confidence that there is a significant difference between the performance of the subjects in the process/experimental group and that

of those in the product/control group. That is, the subjects in the process group had performed significantly better than the subjects in the product group.

Guided by the above results, we proceed to discuss the results of the post-test and their implications to our study in section 5.6.2.8 below.

5.6.2.8 Discussion of the post-test results

Looking at the results of the post-test, we can observe a clear agreement among the five raters to the effect that the subjects in the process/experimental group had performed better than the subjects in the product/control group. Another observation, which relates to the first, is that the improvements in the writing ability of the subjects in the process group were significantly greater than those achieved by the subjects in the product group. In accepting the above results, the question which poses itself is: how can these results be interpreted? The answer to this question will be attempted in the following paragraphs.

To begin with, it may be argued that the experimental group had performed better as a result of the so-called Hawthorne effect. That is, the subjects in the experimental group were likely to perform better by virtue of being in the group which had received "special" attention from the researcher and from the process teacher. Furthermore, the subjects might have become aware that

what was happening in their classroom (and in fact outside their classroom) was different from what was happening in all the other Freshman English classes, including the control group class. It may be claimed that the difference between the two groups revealed by the post-test results is attributable to characteristics extraneous to the treatment. We have controlled for time, writing topic, teacher's qualifications, age and gender of the subjects, and conditions of administration of tests (cf. Chapter Four). It is not logical to argue that greater interaction between teacher and students, greater freedom of expression given to students, non-attention to superficial grammatical mistakes, and freedom of choice of writing topic are intervening variables which can explain the results. In fact, these are aspects of classroom dynamic directly derived from the process philosophy and thus inherent to the nature of the treatment.

It can also be argued that the subjects in the process group had benefited more from the process treatment than had the subjects in the product group benefited from the product treatment. That is, the writing instruction package implemented in the process classroom could have been more effective than that implemented in the product group. It is, therefore, appropriate at this stage to discuss the predominant features embodied in the process treatment which could have led to the significantly better performance of the process subjects.

In the first place, it may be argued that the subjects in the process group had benefited from the kind of reading they experienced in the process classroom. The subjects were exposed to authentic, i.e. not grammatically-graded, materials, allowing them 'to develop a wide repertoire of discourse structures or schemata' (Rose, 1983:120). Furthermore, the subjects were directed to focus their attention on the meaning conveyed in the reading materials, giving them opportunity to engage in meaning-creation not only as readers but also as writers.

In the second place, it may be argued that the subjects in the process group had benefited from the classroom meaning-based debates which constituted an essential component of the process treatment. The subjects were encouraged to participate in these debates - usually designed and practised before the school writing took place - allowing them opportunities to 'explore their subject matter' (Odell, 1981:99), to try out their ideas and thoughts, i.e. to compose aloud for 'when we speak we compose' (Fulwiler, 1982:18), and to gain what Trosky et al. (1981:103) call 'a confidence ... in getting it down', i.e. writing the ideas down on paper.

In the third place, it may be argued that the subjects in the process group had benefited from the kind of writing topics assigned in the process classroom. The topics, which were all based on reading tasks and derived from

classroom discussions in which the students participated, were designed in such a way as to stimulate and challenge the students. The topic usually raised a controversy which the students had explored through reading and debated through classroom discussions, and on which the students' opinions varied to a small or a large extent. The students were, therefore, motivated to express their views and defend them in their compositions. In other words, the topic initiated the students' commitment to explore, argue for or against, and persuade his reader/teacher of his attitude towards the controversy in question. In so doing, the students treated the topic as a challenge which they willingly decided to undertake, i.e. to write in response to.

In the fourth place, it may be argued that the subjects in the process group had benefited from the multi-draft policy practised in the process classroom. The students, in practice, were given ample opportunity to 'try out' their ideas and thoughts in an un-graded first draft, to re-visit and assess their first draft and receive constructive feedback in teacher-student conferences, and to write a second draft to improve what they had attempted in the first trial draft. It may, therefore, be argued that the students, in the course of the treatment, might have developed 'a reader's eye' to their own writing, helping them 'to become that questioning reader themselves ... to evaluate what they

have written and develop control over their writing' (Sommers, 1982:148).

In the fifth place, it may be argued that the subjects in the process group had benefited from the tolerant and lenient attitude toward surface errors. The students, uninhibited by what Scardamalia et al. (1982:176) call 'low-level concerns of composition such as spelling and punctuation', might have developed some 'high-level' writing skills, necessary for the production of mature writing.

In the sixth place, it may be argued that the subjects in the process group had benefited from the monitoring system adopted in the process classroom. The students, aware that they could always improve their final grade, might have been motivated to work harder, making every effort to improve their writing. Such an effort is crucial to the development of a skill as complex as writing.

Finally, it may be argued that the subjects in the process treatment had benefited from the kind of teacher-student relationship cherished by the process treatment. For example, the teacher and the students were partners in exploring the reading assignments; in exchanging views during classroom debates, in choosing the writing topics, in working out the teacher-student conference schedules, in negotiating the first draft feedback, and, to a certain extent, in deciding on evaluation and

grading policies. The teacher, in accepting the students as partners in the teaching/learning operation, had initiated in them a sense of academic responsibility which 'can be a powerful first step in the development of mature competence [in writing]' (Brannon and Knoblauch, 1982:166).

In conclusion, although the post-test results provide clear support to a process approach to teaching L2 writing, they should be viewed as tentative and an invitation to further research. There are two main reasons for that. Firstly, the study was conducted for just one 14-week semester, and with a small sample of students. It is, therefore, difficult to tell whether the improvements in writing were sustained after the treatment was over on the one hand, or whether the same results could be achieved with a larger sample of students. Secondly, the treatment comprised more variables than we could control. Therefore, it is necessary that further research is carried out in order to find out the impact each variable may have on the writing performance of a larger sample of students, and over a longer period than 14 weeks.

However, the post-test results, tentative as they are, will be our guide in deriving some pedagogical implications for the teaching of L2 writing, and in proposing some suggestions for future research. These will be dealt with in the final chapter, Chapter Six.

Chapter Six

SUMMARY, IMPLICATIONS AND CONCLUSIONS

6.0 SUMMARY OF THE STUDY

6.0.1 The starting point

The starting point of this study was the difficulties which second/foreign language learners have in expressing themselves in English compositions. These learners, after years of formal instruction in English, do not seem to have succeeded in mastering the writing skills required to produce written texts which (1) conform with the linguistic forms and patterns of English, or (2) reveal a satisfactory degree of unity, cohesiveness, and coherence.

6.0.2 Writing instruction: the product perspective

Second/foreign language writing instruction has been dominated by emphasis on form - an emphasis revealed in the writing syllabus and classroom strategies and methodologies. The contents of the writing syllabus have been form-based: grammatical rules are explained and drilled, reading materials are grammatically graded, writing topics are designed to elicit linguistic forms and structures, surface errors are pointed out, corrected,

and penalized, and evaluation is a grade granted in the light of the grammatical and structural accuracy displayed in a piece of writing.

6.0.3 Writing instruction: the process perspective

Over the last 17 years, research into writing informed by other disciplines such as cognitive psychology, schema theory, discourse analysis, and linguistics, has hinted at a new emerging paradigm for the teaching of writing. The paradigm is one which views writing as a recursive rather than a linear process; one that defines writing as a meaning-creating activity in which form is an integral part of this activity; one whose syllabus and classroom methodologies are meaning-based: reading materials are instances of complete and genuine discourse, writing topics are intellectually challenging, drafting is an unfinished product-in-process, feedback is a genuine act of negotiating meaning between the student and the teacher, redrafting is an inseparable part of the meaning-creating activity, surface errors are a developmental part of the writing process, and evaluation is a motivating tool for revising and improving writing.

6.0.4 The purpose and design of the study

The purpose of the study was to investigate the effects of a process-oriented model on the teaching of L2 writing, utilizing the findings of process-related research in L1

and L2 contexts. For this purpose, two groups of learners were chosen to receive two types of treatment over a period of 14 weeks. One treatment was guided by and based on the traditional, product-based writing practices; while the other was guided by and based on process research findings. The group which received the traditional treatment served as a control group, and that which received the process treatment served as an experimental group.

6.0.5 The two treatments

Table 6.1 below sums up the instruction package of the product and the process treatments:

THE PRODUCT TREATMENT	THE PROCESS TREATMENT
1. grammar instruction constituted 51 per cent of the writing syllabus;	1. meaning-based activities constituted the backbone of the writing syllabus;
2. grammatical rules were explained and drilled in the classroom;	2. authentic reading materials were assigned, students explored the meaning conveyed in the reading text(s);
3. prose passages, i.e. models, were read and analyzed; paragraph development patterns were extracted and identified;	3. classroom discussions debated the meaning conveyed by the author(s);
4. writing topics were assigned by the teacher; they were designed to elicit the paragraph patterns identified in prose models;	4. writing assignments, based on reading and classroom discussion, were designed to stimulate and challenge the students, inviting them to build up an argument, i.e. to construct meaning, and to defend it; students had a say in choosing the writing topic;
5. controlled writing activities were designed by the teacher; students were guided to imitate the model patterns they had been taught;	5. students wrote two drafts in response to every writing topic;

THE PRODUCT TREATMENT	THE PROCESS TREATMENT
6. outlining a composition was taught and practiced; students were instructed to outline their ideas before they wrote; at times, outlines were provided with a topic;	6. the first draft was a trial, ungraded draft in which the students attempted to convey their ideas;
7. compositions were evaluated for grammatical accuracy; surface errors were pointed out and/or corrected; errors were penalized;	7. students received content-based feedback on their first drafts in teacher-student conferences;
8. re-writing was only allowed to students whose grade was a D or an F; rewriting meant correcting surface errors;	8. students wrote a second draft to clarify and amend their meaning, guided by the feedback, their reading materials and classroom discussions;
9. all writing tasks were graded; the final grade was the average of all the grades assigned to different writing activities.	9. surface errors were tolerated and not penalized; errors did not constitute part of the feedback conference;
	10. evaluation was a tool to initiate revision and to measure progress;
	11. the grade was awarded in the light of the progress the student had achieved during the term.

Table 6.1

6.0.6 Pre- and post-test results

The pre- and post-tests were graded by the same five native-speaking judges. The results of the pre-test (cf. Chapter Five) revealed agreement among the five judges that there was no significant difference in the writing performance of the subjects in the experimental and the control groups.

The post-test results (cf. Chapter Five), on the other hand, revealed agreement among the judges that the writing performance of the subjects in the experimental (process)

group was superior to that in the control (product) group.

6.1 PEDAGOGICAL IMPLICATIONS

6.1.1 The writing process and the written product

The results of this study suggest that teaching writing as process is likely to enhance the writing abilities of student-writers. However, the study also suggests that, in the context of teaching writing, reference to process and to product as two distinct entities is somewhat misleading. It is difficult, even unrealistic, to think of a written product in isolation from the process(es) which has led to its creation. Similarly, it seems odd to talk about a writing process in isolation from a written product, the end result of this process(es). What seems rather more realistic is that process and product are complementary and mutually supportive entities. An understanding of how writers write, i.e. the writing process, is, of course, an invaluable means to guide the written product; and an analysis of written products is an indispensable tool to feed the writing process.

In the writing classroom, a process-product instruction package is achieved by giving equal attention to both process and product. Consideration of process can occur at the various writing stages before the final draft is ready. At the pre-writing stage, students are provided with ample opportunity to explore their subject of writing. Students, for example, are assigned writing topics which are based on assigned reading texts, from which students derive substance for

writing. Students are also provided with an opportunity to explore their ideas, to clarify them, and to generate new ones, by designing classroom discussions in the form of genuine debates in which students exchange their thoughts and ideas. Finally, students are given an opportunity to make further inquiries about their readings and classroom discussions, by encouraging student-student and teacher-student exchanges. Furthermore, consideration of process can occur during the drafting stage. The teacher and the students, with an awareness that the first draft is an unfinished product-in-process, confer to discuss the contents of the first draft. During the teacher-student conference, the students find out about where they failed and where they succeeded in presenting their thoughts. Finally, consideration of process occurs when students choose to confer with their classmates, their teacher, their reading text(s), or their class notes, as they work on and prepare for their second draft.

Consideration of product, similarly, takes more than one form and occurs at more than one writing stage. To begin with, the first draft grows as a result of the ongoing interaction between process and product. Students, in their attempt to convey their thoughts, are continually informed by what they have already written, i.e. the product so far achieved, in order to ponder on what is to follow next. That is, their writing process is always informed by the so-far-finished product. Furthermore, the first draft is

the guide which instructs the process during teacher-student feedback conferences. Without specific reference to the written product, it seems difficult to discuss the writing process in any way. Finally, the student, in his attempt to produce a better second draft, takes guidance from the first draft and from the growing parts of the second draft.

6.1.2 Writing: meaning and form

The results of this study suggest that teaching writing as a meaning-creating activity is likely to contribute to the development of the writing abilities of adult L2 student-writers. However, such development is likely to occur in the context of a writing instruction package and a set of classroom strategies which are designed to engage students in meaning-related activities. In practice, students are assigned a variety of authentic reading materials and are expected to find out the message(s), i.e. the meaning, conveyed in these texts. Secondly, students are given an opportunity to explore the meaning they extracted, by discussing their ideas and exchanging them with their classmates in carefully designed classroom debates. Thirdly, in the light of the readings and the classroom debates, students are guided to a writing topic which is controversial in nature and intellectually stimulating, and which invites students to take an attitude towards that controversy and to defend it logically and convincingly. Fourthly, students are allowed a first 'try' to build up their arguments, i.e.

to construct meaning, in an un-graded first draft. Fifthly, students are given a further opportunity to check on and assess their first draft in teacher-student conferences. Finally, students are given a chance to amend and improve their first attempt in a second draft.

However, attention to meaning as described above does not exclude attention to form. It is, in fact, as misleading to talk about meaning in isolation from form, as it is to talk about process in isolation from product. In the writing classroom, equal consideration should be given to meaning and to form. But whereas attention to meaning is done explicitly, attention to form is done implicitly.

In practice, attention to form is an inseparable part of attention to meaning and takes a number of forms at the different stages of writing. To begin with, because form is an integral part of meaning, any attention to meaning entails a similar attention to form. For example, when students are instructed to express their thoughts, i.e. to construct meaning, in a 'trial' first draft, they are likely to do so by manipulating the language forms and structures (available in their linguistic repertoires) which could best express those thoughts. Furthermore, when students receive meaning feedback, which points out ambiguities and shortcomings in their constructed meaning, they are expected to re-shape, re-structure, and re-formulate their language in order to clarify their meaning. That

is, the act of reconstructing meaning is also an act of reconstructing form.

However, such an operation is not as straightforward as perhaps it looks. It is, none-the-less, an operation which, in the long term, may prove fruitful. The students, in the course of writing the first draft, receiving feedback, and re-writing their first drafts, are given ample opportunity to feed their content and linguistic repertoires. They, for example, explore their ideas through reading and classroom discussions before they write the first draft; they re-read their classroom notes and their first drafts, and consult their teacher before and during the feedback conference; and they do the same before and during the writing of the second draft. In this way, the implicit attention to form becomes as forceful as the explicit attention to meaning.

With regard to surface errors, however, these have to be tolerated and accepted as a developmental element of the writing-for-meaning process. Tolerating errors becomes crucial especially for students whose previous instruction has conditioned them to believe that the ultimate goal of writing is an error-free product. Any explicit reference to surface errors may lead these students to divert their attention from a concern for meaning to concern for grammatical accuracy. This risk, however, is likely to be avoided after the students are given ample opportunity to condition themselves to experiencing writing as a

meaning-making activity. In other words, unless the students are convinced of the purpose of writing as a meaning-creating operation, it will be risky to attempt to draw their attention to instances of spelling, punctuation, subject-verb agreement, etc. Such a conviction may be expressed by individual students at different points in time. For example, the more able student-writers in our study were more willing to see writing as meaning-creating than less able ones who always expressed fears and worries about grammatical correctness. Ideally, therefore, teachers of writing, allowing for time and patience, may hope to guide their students to the point whereby they (the students) see explicit attention to surface errors as part and parcel of their attention to meaning.

6.1.3 Reading and reading materials

The results of this study suggest that reading in the writing classroom can have an impact on the development of the writing abilities of L2 student-writers. Such impact, however, is likely to occur in a context in which (1) reading is experienced as an act of negotiating and extracting meaning; (2) reading materials are instances of complete and authentic discourse, i.e. not texts which are specially written or modified to fit grammatical gradation; (3) reading materials are varied in content, likely to motivate and interest student-readers; (4) reading opportunities are designed in such a way that they are

seen as rewarding and worthwhile activities.

In order for students to experience reading as a meaning-constructing activity, the teacher should design classroom activities which are meaning-centred. For example, classroom discussions become occasions on which the author's message(s) in the reading text(s) is explored; writing topics stimulants to build up arguments and defend them; feedback conferences opportunities to assess and reconsider the meaning conveyed in the first draft; and redrafting a chance to amend any meaning gaps in the first draft.

Furthermore, students should be exposed to what Kinneavy (1983:123) calls 'examples of full discourse'. Exposing students to authentic, rather than grammatically oriented, materials serves more than one purpose. Firstly, it allows, indeed urges, the students to focus their attention on meaning. Secondly, the students, in their attempt to construct meaning, i.e. to comprehend the text, engage in a process of analyzing, synthesizing, decoding and encoding. This process of 'putting together', i.e. of understanding, the message(s) in the reading text is very similar to the process of putting together one's own message(s) in writing. For 'the comprehension of texts - the putting together of understanding - is the same kind of putting together, or composing' (Petrosky, 1982:20). Finally, the students, in focusing on meaning and in constructing it, become ready and willing to view their

own writing as a meaning-constructing activity. Thirdly, the assigned reading materials should be varied in content, likely to stimulate the students and attract their attention. Variety, however, does not necessarily ensure interest. In the course of our study, it was reported that none of the reading texts assigned in the process classroom, for example, was found interesting or motivating to all the subjects. What some students considered interesting, others found boring, and vice versa. However, it was observed that as class discussions developed and the reading text(s) had been explored, many students came to 'discover' that the text(s) was more interesting than when they had read it for the first time. In other words, the students found out that the reading text was more interesting only after they had been given an opportunity to explore it and learn more about it. It is, therefore, useful for teachers, in assigning what they believe to be interesting and motivating reading materials, to provide the students with classroom opportunities which are likely to develop motivation and interest.

Finally, the occasions on which students are expected to read and/or re-read should be designed in such a way that they are seen as rewarding and worthwhile activities. For example, a teacher who credits students for their contribution to classroom discussions and debates, is likely to invite more reading; a teacher who credits a student's first draft for its richness in specific details and

concrete evidence, is likely to initiate more reading; a teacher who appreciates a student's views during teacher-student feedback conferences, is likely to promote more reading; and a teacher who credits a student's improved second draft, is likely to encourage more reading.

6.1.4 Speaking in the writing classroom

The results of the study suggest that speaking in the writing classroom can have an impact on the development of the writing abilities of L2 student-writers. However, such impact is likely to occur in contexts in which, (1) speaking is a purposeful and meaningful act of communication; (2) speaking activities are initiated by the writing classroom design; and (3) speaking activities are encouraged when they are likely to aid the act of writing directly.

Teachers should design classroom discussions which focus on the message(s) conveyed in the reading text(s). They should do so by raising controversial issues which are likely to promote intellectual debates, in which students take sides toward the issue under discussion and attempt to defend their views. When this happens, teachers should demand that students provide as much evidence as possible in order to defend their attitudes, and/or in order to refute others' arguments. Finally, teachers should always fuel the discussions by diverting students' attention to a new controversy, once the old one has been exhausted.

Furthermore, speaking activities should constitute an integral part of the writing classroom design. That is, teachers should make the composition classroom the place where students experience real, life-like communication. For this purpose, the classroom should provide the students with ample opportunity to explore the content of their reading materials. The students, for example, express their views and understanding of what they have read; they exchange ideas with fellow classmates and with the teacher; they inquire about any ambiguities they may have faced while reading the text(s) on their own; they defend their opinions and challenge others, providing evidence for their viewpoints and evidence against the viewpoints with which they do not agree; and they debate controversial issues, using the power of logical speech as their means of persuasion.

Finally, speaking activities should be encouraged when they are likely to enhance the activity of writing. To begin with, students should be given a chance to speak about their reading text(s) before they write their first draft. This helps them explore the subject matter on which they will write later; it allows them to test their ideas, and to discover new ones; it gives them confidence to compose with written words what they have composed with spoken words. Furthermore, students should be given a similar speaking opportunity before they write their second draft. At this stage, students are given a chance

to talk about their own writing. They, for example, discover their strengths and their weaknesses; they assess their ideas and clarify them; they discover where their writing has failed and why; they see the gaps in their intended meaning and discover ways to fill in these gaps.

Equally important to designing classroom debates is motivating student participation in these debates. This takes time and requires the teacher's patience. In the course of the process treatment, for example, it was reported that very few students participated in these discussions in the early weeks of the term/treatment. Student participation, however, started gaining satisfactory momentum after weeks 9 and 10. The reasons were many. Firstly, the teacher avoided forcing students into speaking, allowing volunteers to lead the discussion. Secondly, the teacher always credited the speakers/volunteers for what they said. Thirdly, the teacher always showed interest in and appreciation of speakers' views, especially those who spoke for the first time. Fourthly, the teacher encouraged 'reserved' students to talk, uninterrupted, during teacher-student feedback conferences. Finally, the teacher, in allowing for time and patience, had managed to convert many reluctant participants into volunteer-speakers.

6.1.5 The writing topics

The results of the study suggest that writing topics can

facilitate the process of writing and contribute to the development of the writing abilities of student-writers in contexts which allow for the selection of topics which are psychologically interesting and stimulating, and intellectually compelling and challenging.

The writing topics should be about something with which the students are familiar, and in which they have shown some interest. In order to ensure this, teachers of writing should provide student-writers with the time necessary to explore the subject-matter of their writing, giving them thus an opportunity to familiarize themselves with and to develop an interest in what they are going to write about later. Furthermore, teachers should allow students, whether directly or indirectly, to have some say in choosing their writing topics.

Writing topics should be intellectually compelling and challenging. Teachers should suggest writing topic areas which can raise controversial issues on which students' opinions can be divided. This is likely to intellectually motivate students to commit themselves to the challenge set by the controversy, i.e. the writing topic, not only to write with interest, but also to make a point, to defend an attitude, and to win a challenge.

6.1.6 Multi-drafting

The results of the study suggest that a writing policy

which allows students to draft and re-draft their compositions promotes the writing abilities of student-writers. Such a policy allows students, (1) to write a 'trial', ungraded first draft, (2) to receive constructive feedback on their first draft, (3) to write a second draft, utilizing the feedback they receive, and (4) to employ their own critical abilities developed to that time.

Allowing students to write a first, ungraded draft gives the students an opportunity to discover what they have to say in response to a suggested writing topic. It also allows them to explore their thoughts and express them, uninhibited by consideration of its being assessed and graded as a finished product. In addition, it encourages them to try out some bold and imaginative ideas. Finally, it gives them a chance to check on the validity of their argument, i.e. their meaning, which will constitute the backbone of their second draft.

Providing students with constructive feedback (usually in the form of teacher-student conferences) on their first drafts gives the students what Beach (1979:117) calls 'another reader's perspective on whether or how well the intended meaning has been communicated'. This provides the individual student with an opportunity to discover his strengths as well as his weaknesses, inviting him thus to improve his first draft where improvement is required. Feedback also directs the individual student to revise questions about specific points in his first

draft which he had failed to raise in his first attempt. In so doing, the student is likely to develop a 'critical' eye with which he can assess his own writing - an eye which is considered 'critical to the development of writing abilities' (Graham et al., 1981:171).

Moreover, allowing students a chance to write a second draft gives them an opportunity to engage in a number of writing-related activities, crucial to the development of their writing abilities. Firstly, it initiates more reading; the students, in their attempt to improve their meaning, have to consult their reading materials in search for new ideas, new specific details, and more evidence. Secondly, it allows them to experience revising as an essential part of the meaning-constructing activity; the students, in preparing for their second draft, have to critically re-read and re-assess their first draft and to decide on the alterations they think necessary to improve their meaning. Thirdly, writing a second draft promotes academic responsibility; the students, provided with oral feedback and guided to improve their work, have to make their own decisions in order to achieve their objective. For example, the individual student has to decide on reading his first draft, his reading materials, his classroom notes; he also has to decide to consult his classmates and his teacher; and he too has to decide on the changes which will appear in his second draft.

Finally, the students, in going through the stages of

writing, receiving feedback, and rewriting, are given an opportunity to employ their own skills, to develop these skills, and to experience new ones. At the writing stage, for example, they explore and discover their meaning; at the feedback stage, they examine and reconsider their constructed meaning; and at the rewriting stage they reconstruct and improve that meaning.

6.1.7 Teacher-student conferences

The results of the study suggest that teacher-student conferences can be useful occasions to promote the development of the writing abilities of L2 student-writers.

Because of the 'private' nature of these conferences in which the participants are the teacher and one student, the teacher can achieve a number of writing-related purposes:

- (1) he can provide individual students with feedback when it is most needed, i.e. before the final draft is completed;
- (2) he can assist individual students, each according to his writing ability and need;
- (3) he can learn about individual student's attitudes towards writing as the term progresses;
- (4) he can build confidence in individual students, especially in those who are shy, introvert, and reserved;
- (5) he can motivate writing and re-writing, by easing the individual student's writing 'frustrations';
- (6) he can promote academic responsibility by inviting students to play an active role in the teaching/learning operation; and

- (7) he can establish with individual students an academic relationship based on mutual respect and trust.

6.1.8 Evaluation and grading

The results of the study suggest that the policy adopted in evaluating and grading writing can motivate the students and contribute to the development of their writing abilities. Such a policy views evaluation as a means to share the writing with the writer, to show an interest in the writing and the writer, to motivate students to improve writing, to observe progress in writing, to initiate re-writing, and to sharpen the critical skills of the writer to become the evaluator of his own writing. In a context which allows this to happen, the grade, instead of being the source of the students' worry, becomes the motivating force behind the students' readiness to write and rewrite.

6.2 LIMITATIONS OF THE STUDY AND RECOMMENDATIONS FOR FURTHER RESEARCH

The exploratory nature of this study became one of its limitations. The study attempted to investigate the effects of a process-oriented instruction package on the development of the writing abilities of L2 student-writers. The package components were so many that they could not be controlled. As a result, it became difficult to claim with certainty what the impact of each component was on the writing progress revealed in the performance of the subjects who had received the process treatment.. Further

research is, therefore, needed to explore the impact of each of the process package components which this study has identified as a potentially effective means to promote the writing skills of L2 student writers.

Another limitation of the study, practical in nature, was that it could be conducted for just one 14-week semester, with a small number of subjects and only two teachers. Its results, therefore, remain tentative until further research is carried out with more subjects, more teachers, and over a longer period of time - than is possible within the scope of a Ph.D. project of the present kind.

A further limitation was that the results of this study, which favoured one treatment over the other, were based on the raters' impressionistic judgements of only one sample of the subjects' writing, the post-test. Further research would, therefore, attempt to design scoring procedures likely to eliminate the bias inherent in impressionistic evaluation on the one hand, and would allow for the assessment of more than one sample of the students' writing.

Further studies of the kind described above could explore each of the claims this study has made in order to raise more specific hypotheses for each.

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APPENDIX 1

THE PROCESS TREATMENT: READING LIST

I. SHORT STORIES

1. 'The Garden Party' by K. Mansfield
2. 'An Upheaval' by A. Chekov
3. 'Looking Back' by G. de Maupassant
4. 'Indian Camp' by E. Hemingway
5. 'Her First Ball' by K. Mansfield
6. 'The Catbird Seat' by J. Thurber
7. 'The Secret Life of Walter Mitty' by J. Thurber
8. 'The Open Window' by Saki, H.H. Munro
9. 'The Boarding House' by J. Joyce
10. 'The Standard of Living' by D. Parker
11. 'The Eighty-Yard Run' by I. Shaw

II. ESSAYS

1. 'Learning to Live with el Futuro Americano' by T. Coleman, The Guardian, August 28, 1986:20.
2. 'Students Recruit Parents' by T. Rayment, The Sunday Times, January 19, 1986:4
3. 'Science Seeks a Female Formula' in the Scotsman, March 10:11
4. 'Of Love in Infants' by H. Harlow in Kane and Peters (eds) 1980, Writing Prose, N.Y.; Oxford University Press.
5. 'Bringing Up Children' by R. Benedict in Kane and Peters (eds) 1980, Writing Prose, N.Y.; Oxford University Press.
6. 'The Medieval Gentleman' by M. Bishop in Kane and Peters (eds) 1980, Writing Prose, N.Y.; Oxford University Press.

APPENDIX 2

THE PROCESS TREATMENT: WRITING TOPICS

I. 'The Garden Party'

'Laura was the main character in Mansfield's "The Garden Party". Her actions and reactions made her different from the other members of her family. In what ways was she different? Give specific examples and relevant evidence to support your argument.'

II. 'An Upheaval'

'In Chekov's short story "An Upheaval", Mashenka's decision to leave the Kushkin's house is controversial. Some consider it the right decision, while others consider it the wrong one. What is your opinion? Which-ever side you take, provide substantial evidence from the story to defend your view.'

III. 'Medieval Gentleman'; 'Bringing Up Children'; 'Of Love in Infants'

'In the three essays we read and discussed, the authors use specific details in order to develop their main ideas. With reference to the three essays, show how each writer uses specific details in order to develop his/her topic. Limit your discussion to ONE main idea from each essay.'

IV.a 'Her First Ball' and 'Indian Camp'

'In what ways was Leila's experience in "Her First Ball" similar to or different from that of Nick's experience in "Indian Camp"? What did each of them learn? How did each one's experience change their attitudes toward the events in each story? Give evidence to support your views.'

OR

IV.b 'Indian Camp'

'In "Indian Camp" Nick's attitudes to the events that happened during his visit to the Indian camp were different from those of his father and those of his uncle. Study these attitudes and try to justify them, giving supporting evidence to your argument.'

V. 'The Catbird Seat' and 'The Secret Life of Walter Mitty'

either (a) 'In Thurber's short story "The Catbird Seat", what were the reasons that helped Mr Martin, the main character, to succeed in "rubbing out" Mrs Borrows, the other main character? Give specific details which could support your argument.'

or (b) 'Mr Martin in "The Catbird Seat" and Walter Mitty in "The Secret Life of Walter Mitty" reacted differently in more-or-less similar circumstances. Describe their reactions trying to find reasons why each reacted in the ways he reacted. Provide appropriate evidence.'

VI. 'The Open Window'

'Vera's main character in Saki's "The Open Window" has proved a great actress. With reference to specific incidents and examples from the story, describe Vera's great acting abilities.'

VII. 'The Boarding House'

'While reading the short story "The Boarding House", the reader is able to predict that Mrs Mooney, the main character, will win her case against Mr Doran, the other main character in the story. What makes the reader sure about that? Discuss this statement, giving the appropriate evidence which supports your argument.'

VIII. 'The Eighty-Yard Run'

'In Irwin Shaw's "The Eighty-Yard Run", the marriage between Christian Darling, the football ex-champion, and Louise, the successful journalist, failed for many reasons. Discuss some major reasons with specific examples from the short story.'

APPENDIX 3

THE PROCESS TREATMENT: TEACHER-STUDENT CONFERENCE
(Sample of format)

Class: 4411 B
Assignment: 1
Conference I Schedule

To the students: 1) Please sign your name beside the
time which suits you best.
2) Please bring your English workbook
with you.

Date: Thursday, Oct. 23.	Name
11.10 a.m.	
11.25 a.m.	
11.40 a.m.	
11.55 a.m.	
12.10 p.m.	
12.25 p.m.	
Lunch Break	
1.20 p.m.	
1.35 p.m.	
etc.	

APPENDIX 4

EXAMPLES FROM THE PRE-TEST

N.B. Odd numbers relate to the experimental (process) group;

Even numbers relate to the control (product) group.

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Time: 10:00 AM

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Freshman Eng I

Laura was one of the main characters in the story. Her actions and reactions made her different from other members of her family. In what ways she differed give specific examples to support your argument.

Laura's family was every rich family, they used to live restricted to social conventions and customs. They were of high social rank that time. Her family was against the passage because they despised them, since they don't have money. They didn't realize that the poor have spiritual wealth, they love each other and their lands and cottages. They are faithful people and innocent ones.

There is no room for conventions among the poor. Laura was also against conventions, she wasn't restricted to any custom. She liked simplicity she dealt with those every day and she liked their simple life and their spiritual wealth. She didn't like to kill her time dancing with silly boys. She found spiritual wealth among poor societies. She wished to be one of them. Laura had a revolutionary spirit.

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against her family throughs and

E.D. 51116 it deat. she was not interested in

materialism. furthermore, she was

sympathetic, she wanted to feel with

poor people, ^{1st} but to respect them they

are human beings. when her family held

the party, Laura tried to stop it, because

her poor neighbor was killed in an accident.

nevertheless, her family refused Laura's

idea, since they used to hate poor

people and to despise them ~~more~~ ^{more} ~~poorly~~ ^{poorly}.

At the end of the story, Laura went to

visit the poor people in their cottage

to be with them in their sorrow, ^{2nd} ~~and~~

to share their pains because of that

accident. However, she found simplicity

among them. They were proud and innocent

and had a ~~an~~ abundant patience towards

the troubles of life.

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reshman ENG I

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Q

Time 10:00 - 11:00

Topic

Topic Laura was one of the main characters in the story. Her actions and reactions made her different from other members of her family. In what ways was she different? Give specific examples to support your argument.

Laura was one of the main characters

in the story "The Garden Party". She was a girl born in a rich family, Sheridan's family.

Contrary to all the members of the family who don't care about the others, who like only themselves and who behave artificially, Laura was a modest girl, she likes everybody and even absent poor people and their feelings. This is how we can see a contrast in this story.

(2)

Laura and her brother and sister were having a Garden Party and they were all preparing for it.

They were all busy when suddenly one came up and told to Laura that there have been an accident near them and a man was killed, it was their neighbor Scott. Laura was very sad, she wanted to postpone the party but when she told her sister about what happened she was very surprised that Joe, her sister, didn't agree with her. Laura was angry, she thought that her mother would think like she did, but unfortunately the mother didn't accept to cancel the party or to postpone it. What a contrast between Laura and the other members of the family. We can see how Laura acts spontaneously and how she feels with all the other that recommended her, he waits if they

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Time: 10:00 - 11:00

5511.

Fresh Eng I

Topic: Laura was one of the main characters in the story. Her actions and reactions made her different from other members of the family. In what ways was she different? Give specific examples to support your argument.

Compositional

Laura has a simple character, she loves all people, specially the poor and humble since she always like to help them. This is shown in the story when she advised the handsome worker and discribed for us his eyes, another example can be revealed when she helped the workers in preparing the Garden Party. As we go on Laura's simplicity is revealed when she decided to stop the party when she heard the news of the death of Mr. Scott and how she faced her mother, sister and her brother.

Laura feels towards Mr. Scott's family as if they are hers, and she dislike the connection that her family, fellows, especially when her mother asked her to wear the big snobbish hat.

We can see the contrast between Laura and her family when her mother told her to give the remaining food to Mr. Scott family. So as not to be thrown in the garbage and not as a blessed duty. Laura was afraid when she was walking down to Mr. Scott home especially when she saw the shivering children in the path. As she entered the house, she was verified to death and at the same time she felt with the family when she saw their miserable situation.

As a conclusion we can say that Laura is a simple, humble person. She doesn't like conventions. She is big in a big contrast with her family, especially when she was married, that is to say after the death of Mr. Scott and how her family handled the situation.

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SS11

Frederick Engst ~~pro~~

Time: 1000-11:00

Laura was one of the main characters in the story. Her actions and reactions made her different from other members of her family. In what ways was she different? Give specific examples to support your argument.

Laura was different from her family in her feelings, actions, and manner. First of all, she had it the new discriminative sense, she had rather the sentimental sense which was sensitive especially after she told her mother and her sister about cancelling

the garden party because of her poor neighbor, the killed man. Besides, during the party, she stopped dancing, which reflected her inner affection.

As a matter of fact, she referred to be with women rather than to dance with the boys on Sunday nights. So, the contradiction wasn't only between Laura and her family, but also between Laura and the society she lived in.

In attaining to this end, I suggest that life is a mixture of happiness and sorrow. On the other hand, God has created us without discrimination, although to say, God didn't give any one the authority to differentiate between poor ~~poor~~ and rich people.

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Freshman English I

Topic: Laura Weiss

Topic: Laura Weiss one of the main characters in the story. Her actions and reactions made her different from other members of her family. In what ways was she different? Give specific examples to support your argument.

The Sheridans have 3 children: Jose, Laura, and Anna. They were planning to have a garden party, but it rained. Laura knew that a garden party was a thing around 1920 and was

held. Everyone went to the garden party. Everyone was so surprised by the

news, her reaction was so funny that she wanted to postpone the garden party, but

with their mortgage. But she was shocked by the other's reactions; her mother got angry. Anna asked her to postpone the party and so did her sister, Jose. She was the

only one who felt sorry for the woman after the death of her husband leaving her with five kids. How they would be like their reaction when they heard the news? she asked

herself. So she decided to back to her daughter Laura, and if she agreed to postpone the party, she

J.T.C

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(34) 2

convinced him another. When she was going

to ask her brother, she was wearing a

beautiful hat and she was looking so different.

When he turned to look at her, he was surprised

by the elegant girl standing in front

of him, so she kept her mouth open.

When the party finished, Mrs. Sheridan told

James to take a basket of Hamstead's

to Scott's family. But just when James was about

to leave, she said that she had a

good idea. Maybe the people would like

to see the basket. So she said that

to take the basket. When she arrived and saw

the dark group of people sitting in front of

Scott's house, she got nervous and hoped that

she was wearing another dress. Suddenly, Emma's

sister opened the door and asked her to come in. The

house to have a look at the young lady of Scott

laying on the bed. She was so angry and

she showed that she is mistress of joy and

Sorrow

Q: 860210 Laura was en the main character in the story. the action
5511 and reaction made the different from other members of
husband and I the family. In what ways was the different Give
specific examples to support your argument.

In fact Laura was different from other members of the
family, and that appears clearly in many ways, for
example she was very happy when she went with the
Jellous to the garden to set up the marquee, she
said that why didn't I have friends like the Jellous
when instead of their silly boys, in addition when she
heard about Mr. Scott death she said to Jose "It's
impossible to have a garden party with a man dead just
out side the gate," ~~they~~ Jose said "Don't be absurd" and
Jose continued that the village of these people ~~should~~
should be to be for away from their convention, then Laura
was very sad and she didn't want to be present in the
garden party. Another matter, the Shelden who had a
similar idea as Jose, insisted on her to be present, then
after the garden party was over she took the bus to the
beach and went to Mrs. Scott's village, but she had known
that wouldn't meet with her wife, then she asked and
ended as Shelden was she left the town, after the aunt

women told her that all these things in the basket
wouldn't bring him alive again.

(11)

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and also

we found Louisa very simple she went to his

5511. Louisa is different from her

Louisa was one of the main characters in the story.

Her actions and reactions made her different from other members of her family. In several ways was she different.

Give specific examples to support your argument.

Louisa is different from her family in many ways.

First of all, there is a big contrast between the character of Louisa and the character of her mother.

Louisa is very sympathetic, humorous and caring. When she knew that her neighbor was a killer, she became

very sad and wanted to cancel the party.

While her mother didn't care about this party, she is selfish. Her purpose is to enjoy the party and

not to think about the bad people. Louisa is a very different person. She is a very different person.

There is also a contrast between Louisa and her sister. Louisa is unconventional. She doesn't care about rank.

She makes all the rules and lives on her own way. She is different from her sister. She helps the gardeners, she looks well, from

friendly without putting any fences. While her sister is very strict, distinct, she treats the

we found Louisa very simple she went to his poor family and share with them their sadness. While her family doesn't care and enjoy the party. In spite that Louisa belongs to a rich family we found her acting herself as a rich family we found her acting herself as a rich family and her help them. But her sister is completely different. She behaves exactly like the rich people without thinking of the other class.

Finally, Louisa is completely different from her family. She has to live between two circumstances: rich and poor while her family live in one atmosphere which is being rich.

(27)

Time 10:00-11:00

Still

Laura was one of the main characters in the story. Her action and reaction made her different from other members of her family. In what ways was she different? Give specific examples to support your argument.

The writer takes the character of the young lady Laura as a base in his story. In which we can see how this young lady has different attitudes and feelings towards the lower and poor classes of people. The different between Laura and the members of her family were shown clearly. Laura is a humble girl. She makes contact with the unknown and respect them differently. She did like giving orders to them, unlike in the contact her family likes to give orders which they think is a place of superiority. While separately is mentioned in Laura's

Novel

Family, Laura is the one who is a very sympathetic girl. Laura could not stop thinking of the dead man who left a cushion and five children to live in a misery life. She tried with all her means to stop the party but she failed because her family doesn't think when she is thinking of poor people and their miseries. Then sympathy is connected with pity. Another advantage in Laura's character is that she is a selfless girl. She takes care to every member in her family, unlike her who could not see his positive face in her family. Laura is a very perfect Romantic character. She respects every beauty. She has a great deal of feeling and her pure sensibilities. This was shown when she saw the dead man. She seems to her as if he is dreaming a very beautiful dream. Unlike her family who are so far away and what to make for dinner. All these distinctions are put together to show us this pure young lady on a good face of rich who feels and respect poor class of people.

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10:00-11:00

Topic:

Laura was one of the main characters in the story. Her actions and reactions made her different from other members of her family. In what ways was she different?
Give specific examples to support your arguments.

Laura was one of the main characters in the story which made her different from other members of her family. She was artistic, sympathetic, emotional, sensitive, humble and unconventional. She sympathized with poor people, loved the way the poor were living by working hard to survive.

Laura sacrificed herself to poor people helping them as much as she can. There was always a contrast between her and her family specially her mother, this rich family of high standard ignored the poor men they only look at themselves and leave the other part of the people they don't

Care for their feeling or emotions. But still there is a good character in this family which was Laura. Her personality and ideas were absolutely different as if she was to be part of the poor people.

Laura was very artistic, the way she arranged the house everything like on her the preparation of the party, the arrangement of the furniture so she had a very good taste in every thing. Also the description of the poor man lying on his bed waiting for his death. This image creates a contrast between the house of the poor man and the house of her family. She noticed a great difference between the joy and happiness in her house and the poverty and sadness in the poor man's house.

39

ID: 860691

Time: 10:00-11:00

511

Laura was one of the main characters in the story. Her actions and reactions made her different from other members of her family. In what ways was she different? Give specific examples to support your argument.

Laura, Shrideen's daughter, was presented in the story as to be a girl who is totally different from any other one of the family. She was a good girl, loved all people, humble, sympathetic, romantic and many other good qualities such as being artistic and generous, and humane, unconventional and sharing people in their crisis.

Laura was sympathetic in all her behaviours because she was the only one in the family who was so impressed and got a great feeling of melancholy for the death of the poor

man, when she cried after going out from the old man's room, and as she couldn't keep herself from thinking of the dead man's family at the time when all others were happy and enjoying themselves in the party, she was even sympathetic. Laura was also romantic like when she described death as a very beautiful thing, as a dream, fantastic dream, Laura was seen to be humble when she loved to talk to workmen who came to work for her, also when she loved the poor children and wished to have workmen and poor children as her friends. Also when she was shy to go to the poor man's house wearing such clothes. She was also sympathetic when she asked her mother if it is a good idea to take scraps from the party to the dead man's wife because she was afraid that the woman wouldn't be happy from this behaviour. Laura was even artistic in many other parts of the story such as

when her she was the only one of the family who was asked to go and see the workmen, and when she was her mother asked her ^{"in"} ~~for the~~ arrangements of flowers and asked her to write the names of guests. Laura was presented as generous when she was so happy in the idea of sending food to the dead men's houses. However, Laura was seen

Unconventional, she didn't care for neither the appearance nor for conventions like the other members, especially her mother, ^{when} ~~because~~ she enjoyed talking to workmen and wished to take them as friends for her, she kind looked the false conventions of rich people, also where when she went to poor cottage where all the family 'is living in one room, and as she wasn't

satisfied by her clothes because she wished to wear black clothes when she went to the dead men's house and and as she didn't care for eating her breakfast on the table,

the garden

Hence, Laura is in this story, totally different from all members of the family though she lived with them, and learnt some conventions such as all her family, ~~seemed~~ her & behaviours made us love her and the writer presented her in such character in order to tell us that, in reality, all people, whatever their class is, should share each others in crisis and joy in order to live a life full of love and

45

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55-11

Laura was one of the main characters in the story.

Laura has many special characters that made her different from her family members. And since she was young, family conventions did not affect her being of a rich family. So she was the lover who took care of her siblings and brothers and looking for their happiness. Humble and sympathetic to the extent she was called by her mother and brother, an "extraordinary". She dealt with everybody the weakmen events, poor people and rich people. And how humble she was when she accepted to ~~go~~ go to the poor man's house and give Laura a basket of sandwiches. The party was going on and her mind was with the poor man's family. She was really romantic, everything has meaning to her, as when she entered Mr. Comstock's room.

where he was stretched, she figured the dead man to a sleeping one. And in his beautiful wonderful dream and not caring for what is happening outside the world, within there were particular events. She does care because he is happy in his world. And after she had left the cottage of the dead man she went crying around the town of this trivial life.

These aspects made her totally a very different character from her family.

APPENDIX 5

EXAMPLES FROM THE POST-TEST

N.B. Odd numbers relate to the experimental (process) group;

Even numbers relate to the control (product) group.

2

question? In Irwin Shaw's "The Eighty-yard Run". The marriage between Christian Darling, the footballer champion, and Louise, the successful art journalist, failed for many causes. Discuss some major reasons with specific examples from the short story.

Christian Darling was a famous football champion who directed his potentialities towards sport and neglected the needs of life. Although he was well known among people, he was poor and did not plan for his future. On the other hand, Louise was a rich lady and ^{was} interested in arts and social life. She was of a high social rank. Moreover, she was charmed by Darling not because she loved him, but because she was selfish and wanted to be the wife of a famous figure in the world of football. She wanted to marry him in order to ~~let~~ be well known among people. Furthermore, ~~they married and got set~~ After they married, they began to quarrel. ~~and~~ Louise and Darling did not get along with each other because of several reasons. First, Louise was a rich lady from a rich family while Darling was ^a poor and uninterested person. For instance, Louise wanted to be an active member in the society. For example, she was very active when she worked and built many relationships with rich and educated persons. On the contrary, Darling began to get down and began to drink. ~~the got pessimistic~~. Louise and Darling had different points of view towards life. ~~There was a gap~~ They contradicted each other and were not satisfied. As a result, they ^{were separated} ~~diverged~~ and each of them went back to his own atmosphere of life.

⑧

Question In Ivern Shaw's "The Eighty-Yard Run" The marriage between Christian Darling, the football champion, and Louise, ... story.

In Ivern Shaw's "The Eighty-Yard Run", we can see how the marriage between Christian Darling, the football champion, and Louise, the successful art journalist, failed for many causes. In the story there are many flashbacks, ~~but the point is before Darling and Louise got married~~. When Louise and Darling were in the college, Darling was a footballer champion. He was a nice man, very attractive. Louise liked him, she was attracted by his appearance. Her father was a rich man, she always got Darling gifts, in that time she wanted only to have his attention and his love. Then Louise and Darling got married, years were passing and their marriage was beginning to fall down.

(8) 2

Darling was staying at home, he was without a job but Louise was working and meeting many people, she was a successful art journalist. Her husband was drinking. But Darling accepted a job in another city he thought that Louise wouldn't want to but it was not so.

From that story we can see how a marriage fails when it is ~~based~~ based on appearance and superficial things. The relation between them was only attraction it was not stronger than that, they didn't have the same intellectual class, each one liked something and had a different opinion and way to see things and art.

For Fresh section

Question: The marriage between Darling and Louise failed for many causes. Discuss some major reasons with examples.

Darling was a successful football player, he was a charming pretty young man ~~to~~ where every girl liked him. He used to have many adventures with girls. When he met Louise, he was charmed by her beauty and so she did. They spent a very happy time since they were in love and this adventure ended with a happy marriage at the beginning they were the ~~lovely~~ loveliest couple. For many reasons this marriage ended unhappily.

One of the most important reasons is that characteristic of Darling and Louise, where we can see that Louise is an active, powerful and working woman although her father was a famous business man, but that wouldn't stop her desire to be famous especially after the economic crash that happened which ~~led~~ ~~made~~ her father to be bankrupted and committed suicide. Whereas Darling was famous when he was a sports man, but after 1930 and after the economic crash he felt sick and began drinking and sitting in the corner of the bar every day. In this period Louise starts working in journalism so that to earn money and she knew many important and rich people and that made Darling feel jealous and heart his bitterness and from this point of view we can see that troubles between the

Question: In Irvine Shaw's "The Lightly Tied Knot", the marriage between Christian Darling, the football ex-champion, and Louise, the successful art-journalist, failed for many causes. Discuss some major reasons with specific examples from the short story.

The marriage between Christian Darling, the football ex-champion, and Louise, the successful art-journalist, failed for several reasons:

First, Darling stopped playing football and began to drink constantly at home.

Second, sitting at home without working, let Louise worked in a fashion's magazine and paid all Darling's bills.

Third, the loneliness that Darling lived in and felt at home while Louise was busy made him devoted to what Louise wanted because he was afraid to be divorced. So, therefore, the life between them became bored and unvital. Louise was always busy in interviewing

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The high mountains were used to
be called Dading to the feet up with
the landlimer the lineal in.

Christian: In 1816 she was "eighty four" the marriage between Christian and Maria, the daughter of the Duke and Duchess, the success of the project failed for many causes. Disease came to the Duke and Duchess with the Duke's death from the short story.

After the great loss of Christian and Maria they got married. But this marriage failed for many causes. Source: father, a great manifestation of wit, presented to Christian a good job. In 1830, the father got bankrupt and Christian failed to succeed. While Christian was busy with the funeral of his father, Christian was with many jobs. Source: mother knew this but she left alone because she adored him. Sitting at home, Christian spent all his time drinking. Everything Source asked him to quit drinking, he refused saying that he had nothing else to do. Later he couldn't manage with many job offered to him, Source decided to work in an out of the house. She grew day after day and became a success and a great one. She went to the garden, and to the theatre, she went for drinks with them from the night that she was always busy. Starting to go to the theatre, he didn't like Source's meeting with strangers and the paintings that she put on the wall.

One day he came and told her that he found a job in another village. He thought that she would not accept to let him go but she told him that this was a good opportunity to leave. He went, but also he was unsuccessful and he returned and stayed at home. This story shows us the comparison between the brilliant part of Christian and his wife's brilliant present.

Assignment

1st Draft

Topics: In Irwin Shaw's "The Eighty-Tenth Year" the marriage between Christiana Darling and Louise ex-champion football player. The successful journalist failed for many reasons and issues some major reasons with specific examples from the short story.

Successful marriage needs love, understanding, honest and wise thinking. The Eighty-Tenth Year is a story of Christiana Darling and her wife Louise. Darling was a athlete, a great football player. They got married but their marriage failed for many reasons. First Darling is a glorious past Darling the champion a young strong powerful college boy. He was the prime of his career. 70,000 people showed to cheer him. He was very famous, everybody wanted his signature and his picture. He was the darling of young girls, the champion of the hearts of young girls and every girl wished him to be her boy friend. He never got tired

he was breathing deeply but easily and feeling wonderful. Darling was sincerely OK. He worked with Louise father, the rich man. He worked many years while Louise which girl loved him. She and Louise came to him. She had nothing to do except to be with Christiana Darling. She was enjoyed to be his girl friend. She was proud to have him as a boy friend. She loved his dirt his mess, she also she loved the mud which covered him. Louise was so passionate she gave him everything. She brought him many presents. Once he asked her if she want to break her father, but she didn't mind. She waited for him hours and hours. She waited. She didn't mind that he had other women as friend. She said that the champion had the right to do whatever he want. But after awhile another hero came on called Dieckrich who was stronger than Darling. Dieckrich began to go up while Darling began to go down, here the second reason of the failing marriage became. He Darling is no more the champion, the athlete

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went to the new hero. He lost the fame, but he still had the money. After a while, his father-in-law had bankrupt. Now he had neither fame nor money to enjoy. He sat home and began to drink. He had nothing to do. On the other hand, his wife Louise had a job ^{in a fashion women magazine}. She worked hard and always she ^{was} advising him to find a job. But he can't stay in one job. He refused to work in a small job. He was at home doing nothing but drinking and she was going up in her job. Now the struggle began to go wider and wider. ~~and~~ The most important reason of the failed marriage that she to Louise became a famous woman, she succeeded in her work. She had a thousand new friends. Louise began to change. She became the assistant of the Author. Darling hated that the idea that she became famous after nothing and ^{was} he the famous man and became nothing. He began to shout at her, ~~he began to attack her for no reason~~ ~~problems~~ He was attacking her. Once she was going out wearing a new beautiful hat but he told her that he hated it, and the paintings on the wall, he asked her about the ~~big~~ one who put that

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14

TOPIC: "In Indian Shows" "The Eighty
Yard Run", the marriage between
Christian Dandling, the football player,
- Champion, and Louise, the Swedish
at Jewell, failed for many causes.
Discuss some major reasons with
specific examples from the story.

Marriage requires equal
couple. For this marriage to be
successful, the couple should have
equal minds and equal feelings
towards each other. But, if there
equality and love then the marriage
will fail.

That what had happened to
Christian Dandling, the football champion
and Louise, the successful athlete Jewell.
Christian Dandling, who was a
champion, was a son of the

II

a fine Dandling was a champion
of the in his youth, he was powerful
no one could stand in front of him
when he was running, he never felt
tired and always ^{was} be the winner.
Dandling reached the peak of
glory, every body loved him and
trusted to be beside him. Even
the doctors were taking a very big
care about him. So when the doctors
who followed him and take a very
good care of him was frustrated.
About all these there was a
great love from a young girl
who admired him and walked
beside him. She waited for him
when he came because he was a champion
and she was a girl with love
to him. Louise devoted all her
life for Dandling's happiness and in
that time he was blind in his
glory. But then after all this
power and glory the question of love

III

(22)

it self, "Until when. Doting was
no more the Champion and another
player who was stronger than him.
took his place in glory. He was like
an old horse who is used in his youth
and when he become old he is ignored.

Doting was no more young and no more
the powerful. Every body forgot about
him he was just in memories. All
his fans were to get ~~on~~ to the new
Champion even his father forgot about
him, they had been using him for
just for money. But, she had still
loved and could feel him. She was
alone. Louise was still beside
him taking care of him and loved!
him much more. They'd married she
loved him despite anything, she knew
that maybe he had ~~many~~ many others.
After Doting quit playing football
he worked to Louise father in a Company.
But, it was not so long Louise ~~was~~

III

Father ~~was~~ died committed suicide
because he was broke. And knew
Doting was broke too and stayed
in his home drinking. While
doting was drinking Louise was
in an another ~~store~~ situation. Louise
was getting ~~more~~ ^{more} ~~poor~~ ^{poor} in her
job. Doting refused to accept
his reality and stressed that he is
still the Champion. So, his only
way to forget ^{his way} was to stay home
and drinking. Despite all the
troubles Louise was still
loving him and tried with all her
means to make his marriage ~~not~~
survive. But, Louise failed. Doting
always refused to go anywhere he
hated her glory her friends and his
life. He was living in isolation. But
for his long time ^{could} ~~could~~ Louise stood
for him, even they tried each other
so much, But their problems were
much more serious than love, it

①

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Assignment

Topic:

In Irwin Shaw's "The Eighty-Yard Run," the marriage between Christian Darling, the football ex-champion, and Louise, the successful artist and journalist, failed for many causes. Discuss some major reasons with specific examples from the short story.

In Irwin Shaw's "The Eighty-Yard Run," the marriage between Christian Darling, the famous football ex-champion, and Louise, the successful artist and journalist, failed for many causes. At the beginning of their relationship, Christian Darling was the hero in that time. He was still young, full of power, satisfaction in himself, and was always sure about the result of his ^{game} play. Every day after day his coming famous all over the world.

Christian Darling got the attention of everyone. Everybody clapping, coming over him and shaking his hand and wishing for him great success for the next years. The shouts of the students along the sidelines encouraging him made him come to the top of glory. He was rejoices reared as the team came running out onto the field, part of the huge number of people would be for him. The coaches were always smiling looking at each other with the pleasure knowing the result of the game, Christian Darling bringing back it to them, making them all so proud a thing to be more secure. Now Christian Darling was at the top of his career. The champion ship of the football game at this time a small girl who was admired by him Louise. Louise used to wait for him for hours in her car. She is proud to have Christian Darling as a friend. Louise fell in love, she feels good when she gives her presents to

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(29)

make her satisfied because he was a very important man and a gentleman.

Among these she is always his friend. She couldn't believe this, walking beside him it was a great victory to her.

Since girl in the state. Christian Darling used to have other

affairs, she accepted this because even

like Christian Darling whenever he has many girls around him, he is nearly

to accept his love again because she loves him and if she forgives him for

everything. But if she left him many

he other girls would take his place, so she was satisfied with his behaviour.

In the second stage the beginning of the fall of Christian Darling. A new

hero appeared, Dietrich a German kid from Wisconsin. There was a gap between

these two heroes. Christian Darling didn't fight for his place, he didn't seek to

stay as in the same position, he didn't keep on trying hard, this is a

threat for him because things always change. Nothing still the same. Christian Darling was a champion but the next champion was a gang on. At that time he

got a job. Christian Darling began drinking whiskey, he knew nothing to do. Before

all the time not trying to find another job. Louise was trying to get him out

of this mess but he was not responding to her he refused any suggestion she

made. At that time Louise found a job begin working. Now Louise is passing

as he is going down. Christian Darling didn't stand by her side helping her

as she was to help, he thinks that he is the only hero on this earth. He

In the 3rd stage the gap is growing wider, Christian Darling needs love but

there he can find this. He is not all his attitudes towards her were full of

hate. Christian Darling at his job was unsuccessful, but Louise was prevented

making thousands new friends, going

Assignment
Topic

Topic : In Irwin Shaw's "The Fighting Yard Run," the marriage between Christian Darling, the football champion, and Louise, the successful art journalist, failed for many reasons. Discuss some major reasons with specific examples from the short story.

The continuity of love and success of a relationship between a man and a woman needs a lot of sacrifices from the two sides. Many people in life won their wealth and physical power to reach fame. But this journey won't continue because youth doesn't last forever. Fathers are while others wait. The power of their mind in order to reach success which will continue because in power of the mind will lessen with age. When these two friends of people meet in a love relationship and marry, of course, their marriage won't succeed because

of the contradictions between them which ~~is~~ ^{are} may cause a lot of problems.

There two kinds of people were seen in Irwin Shaw's story "Fifty" "The Fighting Yard Run" where we were introduced to Christian Darling, the great champion who reached the top of fame and glory and married the top of fame and glory and married a simple girl who started to grow richer and become famous while he was growing old and better becoming love his fame. In spite of all Louise's sacrifices in order to let them life together and live, Christian Darling didn't respond to her. So great contradictions appeared between them which made them so separate.

The great part of Darling was the of his reasons that made their marriage fail. He was proud of his past where he was so famous, glorious and full of youth. He was a famous athlete whom everybody who had a physical power that allowed him to be a great champion. Darling

(2)

was ^a youthful, ~~strong~~ champion who played without being tired, felt wonderful. He was a darling of all girls, a great champion to whom everybody wished to stand near and make him a favour. This was presented clearly when the writer described the teacher caring for him, looking at each other with pleasure. Because of his power, the managers were seen running quickly to help him and everybody was clapping him on the back. The writer gave us more details and no evidence on the case of everybody to Darling. This was shown when the assistant manager came and wiped the sweat from his leg with iodine and alcohol. The writer continued describing Darling's great past in order to make it an evidence for the fall of his marriage to Louise. The writer described the people who came to the ground to watch him playing. Several voices were heard saying when the team entered the field, girls were coming to watch him in the practice. Another example in Darling's great past and

glory was his saying that he'd got the south in his hand. All these details and examples about his great past were good evidence that this past had a great effect on the fall of his marriage to Louise. At that time, Louise was just a simple girl who loved Darling sincerely, cared for him and sacrificed a lot when he was at the top. The writer gave us a lot of examples on her love and care to Darling. We tell us that she always wanted to wait for him here can without complaining about the long wait. She also felt happy for his glory. Another example on her case are the presents that she always used to bring him which made her satisfied. She accepted everything from him and loved him despite everything. After the marriage, although she knew that he slept with other women, she didn't get angry but forgave him and sacrificed in her dignity in order to keep the love alive. Despite his past, Darling's behaviour with Louise after the divorce and his decline was an important reason that made her agree with the divorce in spite of her

great sacrifices before and after his fall, he didn't regard to her or accept the reality that at her big so powerful and successful when their problems began growing and help and he started to feel bored, Louise tried to help him. An example on this is when she asked him to stop drinking and then gave her the glass. Also when she asked him to go with her in a walk but he didn't agree either wishes. She didn't feel any angry but said gently "Maybe". When even when Louise started to go up and become famous she didn't stop her sacrifices to keep their love. This was presented clearly in their conversation about her hat. Darling hated her to see her so going up to the top and becoming so beautiful so he asked her to keep her hat off. She obeyed him and threw the hat into the corner. At the time when Louise was going up and succeeding, Darling was declining and becoming nothing after all the great and glorious part. He became unable to succeed in any kind of job and earn money.

So he stayed alone at home, drinking always, waiting for her to come back from her great job, feeling boredom, watching her going up to the top of success while he was declining to the bottom. This was a great reason that made them divorce.

He couldn't ~~understand~~ accept the reality of her being famous though she still living and sacrificing for him. As soon as the job was growing bigger, Louise couldn't bear

③ Darling's behaviour anymore that this was presented for the first time when she asked him to go with her to see a play in the presence of the great writer Flaubert when presence was to show us that she became "friend of very famous people". When Darling didn't agree with her, she said coolly, losing patience: "Oh, hell". From here started Louise's inability to sacrifice anymore. They lived together as if separated. She always go to work and come late without any excuse of her being late while she was still sitting alone at home waiting for her with her heart full of boredom. This situation and his

In "I now Shew's The Eighty
 Ford Run" the marriage between
 Christian Darling and Louise
 failed for many causes. Divina
 Some major reasons with specific
 examples from the short story.

In "I now Shew's The Eighty
 Ford Run" the reader expects to see
 failure of Christian Darling and
 Louise marriage. Because of it is
 well known that a successful marriage
 have to have a from both sides, under-
 standing, bearing and loving. Furthermore,
 one has to look for marriage as
 a long trip that need preparation
 needed to be granted. All the above
 concepts were found. But the circum-
 stances played a big role
 that made a gap between
 Christian and Louise.

Christian Darling was in
 his twenties on the peak of power
 greatness and glory. And in that
 time he was absorbed by his
 momentary glory. Christian was
 the Champion of the Super Bowl.
 His arms and legs worked beautifully
 together. So, he used to feel his leg
 to the hall back, heading right for
 the end zone, still around him,
 feeling the blood spurt the man's
 nose into his hand and ran easily
 toward the goal line. At this moment
 the sky and the ground went roaring
 from the 70,000 spectators who
 went cheering and applauded him.
 The coaches were smiled at him
 quietly. This was fifteen years ago.
 While Christian was of the
 Champion, Louise was his girl.
 Louise used to wait for Christian
 in her car. She was pretty rough
 blonde hair with large inquiring

eyes and with bright mouth Louis
 used to give ~~him~~ Christian a kiss
 in car when he used to sit in it
 comfortably. They got married after
 the graduation from the college.
 Louis made his best to keep
 Christian happy and sacrificed
 for him. Louis's father turned
 an ink company and gave them
 fifteen thousand dollars per year
 with a house on Beckman Place
 with view of the river. And Louis
 loved driving despite his affairs with
 the girls; the one of the beach and
 Louis's friend who had dragged
 him gently for six months. Louis
 forgave and sacrificed for him
 and on living him.

But time and age means that
 no more power and no more youth.
 Nothing lasts forever. And

Christian had some. Diedrich from
 the third team, ~~some~~ wife ran like a
 bull, ripping lines to pieces Saturday
 after Saturday, scoring more points
 and everybody liked him and he did
 his job. Here Christian began to
 fall. He went drinking like a fish
 all day through thinking that
 he was like an animal or Mallin
 who was with him.

The coaches were interested in him
 just for their profit, 2,000 \$ were
 secured every year. But his profit
 was for a short living. Consequently
 Christian began to be rough with
 Louis. He didn't like the picture
 that Louis loved. In addition,
 when Louis wanted to go to eat
 gallies or theaters, Christian
 didn't want to. And it's so that
 himself from people and not talking
 to anybody.

APPENDIX 6
PRE-TEST SCORES

N.B. R1, R2 = Rater 1, Rater 2, etc.
Odd numbers relate to experimental/process subjects
Even numbers relate to control/product subjects.

TABLE 1:

Scripts Code No.	R1	R2	R3	R4	R5
1	C	B	C	A	A
2	C	C	D	C	C
3	C	C	C	C	C
4	C	C	C	B	A
5	C	D	D	D	C
6	C	D	C	C	C
7	C	C	D	C	C
8	C	B	C	C	B
9	C	D	D	D	C
10	D	D	D	D	D
11	C	C	C	A	C
12	C	C	C	C	C
13	D	D	F	D	D
14	C	C	C	C	C
15	C	B	C	B	B
16	C	C	C	C	C
17	D	D	D	C	D
18	C	C	C	C	C
19	C	C	C	C	C
20	D	D	D	C	D
21	C	C	C	B	B
22	C	C	C	B	B

APPENDIX 6

TABLE 1 (cont.)

Scripts Code No.	R1	R2	R3	R4	R5
23	C	C	C	C	B
24	D	D	F	D	D
25	C	D	F	D	D
26	C	C	C	C	C
27	C	C	C	C	B
28	C	C	C	B	B
29	C	C	C	F	C
30	C	D	D	D	D
31	B	B	B	B	B
32	C	B	C	C	B
33	D	D	C	C	D
34	C	C	B	A	B
35	C	C	C	C	C
36	C	D	C	F	D
38	C	C	B	C	B
39	C	B	C	B	B
40	C	B	B	B	B
41	C	C	F	F	C
42	C	D	C	C	C
43	B	B	B	A	A
44	C	C	C	C	C
45	C	C	C	C	C
46	D	B	C	C	C
47	C	C	C	D	B
48	C	C	C	C	C
49	C	B	C	B	B
50	C	C	C	B	A
52	D	D	D	D	D
54	D	D	D	C	D
56	C	C	C	C	C

N.B. There is no number 37

APPENDIX 7

POST-TEST SCORES

N.B. R1, R2 = Rater 1, Rater 2, etc.

Odd numbers relate to experimental/process subjects
Even numbers relate to control/product subjects.

TABLE 1:

Scripts Code No.	R1	R2	R3	R4	R5
1	B	C	C	B	B
2	C	C	C	C	D
3	D	D	D	C	D
4	D	C	C	D	C
5	C	C	C	C	C
6	D	D	D	D	D
7	C	C	C	C	C
8	C	C	C	D	C
9	C	D	C	C	C
10	F	F	F	D	F
11	B	C	C	B	B
12	C	C	C	D	D
13	D	D	D	D	D
14	C	D	D	C	D
15	C	C	D	D	D
16	C	C	C	C	C
17	C	C	C	C	C
18	D	D	F	D	D
19	B	C	B	B	B
20	C	C	C	C	D
21	C	C	C	C	B
22	D	D	C	D	D

APENDIX 7

TABLE 1 (cont.)

Scripts Code No.	R1	R2	R3	R4	R5
23	C	C	C	B	C
24	F	F	F	F	F
25	C	C	D	C	D
26	D	D	F	D	D
27	C	B	C	B	B
28	C	C	C	C	C
29	C	C	C	C	C
30	D	D	D	D	C
31	B	B	C	C	B
32	D	D	D	D	D
33	B	C	D	C	C
34	D	D	D	D	D
35	C	C	C	C	C
36	D	F	D	C	D
38	C	C	C	C	C
39	B	C	B	B	A
40	D	C	C	C	C
41	C	D	C	B	C
42	C	C	C	D	C
43	C	C	B	C	B
44	C	C	D	F	D
45	C	D	D	C	D
46	C	D	C	C	C
47	C	C	C	C	B
48	D	D	D	D	D
49	B	C	C	B	B
50	C	D	C	C	C
52	D	C	C	D	D
54	D	D	D	D	D
56	D	F	F	D	D

N.B. There is no number 37